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SUPPLEMENT  
TO THE  
BIBLIOTHECA  
SPENCERIANA;  
OR  
A DESCRIPTIVE CATALOGUE  
OF THE BOOKS PRINTED IN  
*The Fifteenth Century,*  
IN THE LIBRARY OF  
GEORGE JOHN EARL SPENCER, K. G.  
&c. &c. &c.



BY THE REV.  
THOMAS FROGNALL DIBDIN, F.R.S. S.A.  
LIBRARIAN TO HIS LORDSHIP.

LONDON:

PRINTED BY W. NICOL, SUCCESSOR TO W. BULMER AND CO.

*Shakspeare Press,*

AND SOLD BY PAYNE AND FOSS, LONGMAN, HURST AND CO. J. AND  
A. ARCH, R. H. EVANS, R. TRIPHOOK, AND JOHN MAJOR.

1822.



ERRATA IN VOL. II.

Page 36,	line 16,	for prefato,	<i>read</i> prefatio.
82,	2,	Bentivoglio,	Burtius.
94,	27,	Julianus Lorenzo, &c.	Julianus the son of Lorenzo, &c.
111,	4,	Sunday,	Saturday.
		The observation, therefore,	falls to the ground.
119,	18,	HALICARNESENSIS	HALICARNASSENSIS.
120,	25,	dele—The foregoing.	
153,	last line,	<i>tiana</i> ,	<i>tiani</i> .
158,	27,	CALADERINI,	CALDERINI.
204,	16,	France,	Savoy.
236,	17,	ORBI,	ORBIS.
267,	note.	The observation of (the late) Mr. Bernard is incorrect.	
		Count d'Elci has no such edition of Terence.	



# SUPPLEMENT

TO THE

VOL. II.

B





## Miscellaneous Authors.

1005. *ÆNEÆ SILVII EPISTOLÆ.* *Printed by John de Westphalia.* 1483. Folio.

THIS volume is rather a valuable bibliographical acquisition, since it presents us with the only known specimen, with which I am acquainted, of the Roman fount of letter used by J. de Westphalia. What is also not a little singular, this letter is precisely conformable to the types of *Adam Ambergau* and *Florentius de Argentina*. A full page has 31 lines. The signatures are printed at right angles with the bottom line, and there appear to be eight leaves to each signature. Sign. *a i* is a blank leaf. On *a ii* the text begins with a prefix, in four lines, of capital letters—and a part of the concluding word is the fifth line. The nature of the work may be gathered from the colophon—on the recto of *qq viij*.

Pii Secundi pontificis maximi cui ante summū episcopatū primū quidem imperiali secretario Mox episcopo. Deide etiā Cardinali senēsi. Enee siluio nomē erat. Familiares Epistole date ad amicos i quadruplici uite eius statu finiunt per me Ioānē de uestfalia In alma uniuersitate louaniesi cōmoratē. Anno incarnatōis dominice M.CCCC.LXXXIII.

The present copy was obtained from the duplicates of the library of his Grace the Duke of Devonshire. It had been previously in the libraries

of the Duke de la Valliere and the Bishop of Ely; and is in sound rather than fine condition. In russia binding.

**1006. A&ESOPI FABULÆ. Latinè. *Without Name of Printer, Place, or Date.* Quarto.**

The Life of A&esop extends to D 4, in eights: *a i* being blank. The Fables commence on a fresh set of signatures: *a* to *c 4*, in eights. On the recto of *c 4* is the colophon:

Explicit liber esopi . Deo . Gratias . Amen .

In all probability this impression was executed at Venice or at Milan. In calf binding.

**1007. ABANO, PETRUS DE. DE VENENIS. *Printed at Mantua in 1473.* Quarto.**

A table occupies the first three pages. Then a prologue on the reverse of the second leaf. The impression is without numerals, signatures, and catchwords; and is executed in a small neat roman character, like that of Bertochus or I. de Reno. A full page has 30 lines. In the whole, 25 leaves; concluding with two pages 'De Lapide Begaar ex Pandectis.' The imprint is thus:

FINI :  
TVM . MAN  
TVE ANNO . DO :  
MINI . M . CCCC . LXXIII .  
. : DEO GRATIAS :.

Laire, *Index*, vol. i. p. 257, notices an impression of the date of 1472, at the end of another treatise of the same author,—in folio, which he says has only 7 leaves, and which was unknown to De Bure. According to Panzer (on the authority of Fossi) this present impression should be followed by another of *Arnoldus de Villa Nova de arte cognoscendi venena*, &c.: but this copy seems quite perfect, as the reverse of the last leaf is blank. *Annal. Typog.* vol. iv. p. 353. As to the large ornamental capital initial, in the copy of this work possessed by Senator Heydegger at Zurich, (noticed by Laire) it is probable that this might have been a gratuitous ornament—introduced by some ancient possessor of the book. We have ornamented first pages as early as the year 1470: witness the

Suetonius of Sweynheym and Pannartz. The present is a fine large copy, bound in green morocco.

**1008. ABANO, PETRUS DE. DE VENENIS. *Printed by I. P. de Lignamine.* 1475. Quarto.**

A table occupies the first two leaves, and a portion of the following page. There are neither numerals, signatures, nor catchwords. On the reverse of the 50th leaf is the colophon, thus :

Finiunt Petri de Abano reme/  
dia uenenorum .

Rome in domo Nobilis uiri Iohan  
nis Philipi de Lignamine Messañ .  
S D N familiaris . hic tractatus im-  
pressus est . Anno domini . M CCCC  
LXXV . DIE XXVII . Mensis Ianuarii  
Pont . Syxti IIII . Anno eius quarto

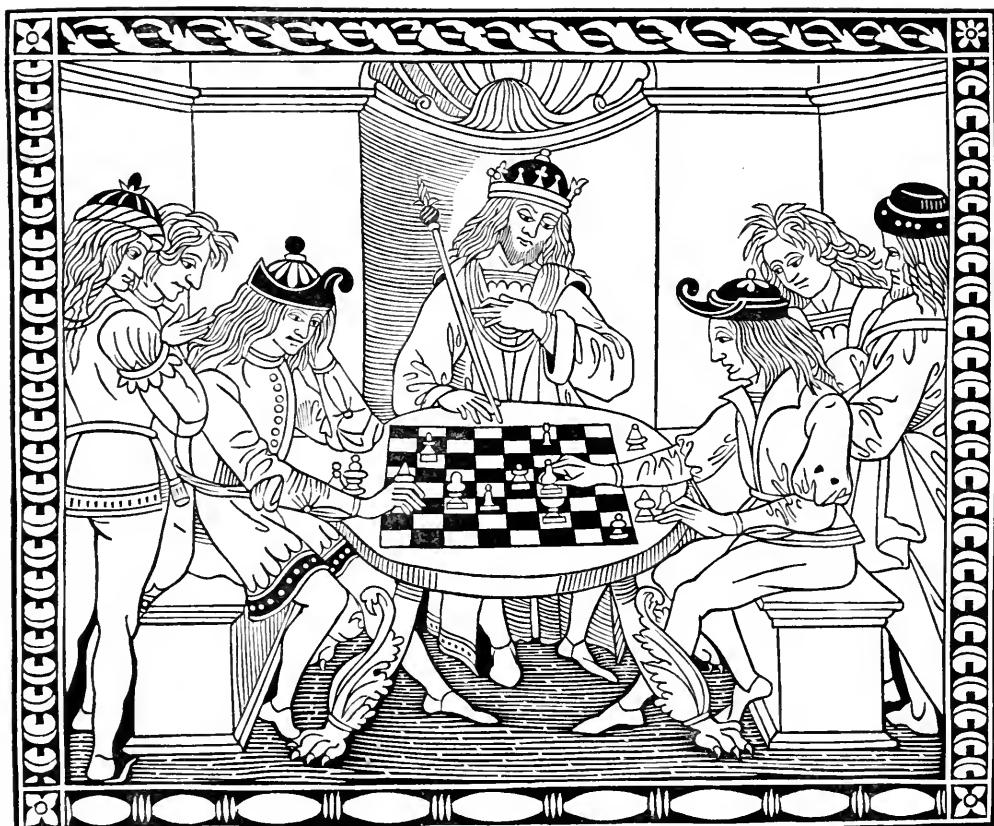
The register occupies the recto of the following and last leaf. This, like the greater number of the smaller specimens of De Lignamine's press, is a wretchedly printed little book. In olive morocco binding.

**1009. [D']ACCIESOLE GIVOCHO DI SCACCHI.  
*Printed by Miscomini.* 1493. Quarto.**

All the treatises upon Chess, whether moralised or otherwise, and especially those in the Spanish and Italian languages—which are printed in the xvth century, and adorned with cuts—are considered as rare and estimable. Yet I know not if any impression, of the same period, exhibit equal elegance with the present. Indeed, at first view, we recognise all the beauty of Florentine art, whether in the ornaments or in the printing; though with pain it must be admitted that the present copy is very defective both in size and condition. I hope to be able to gratify the reader by fac-similes of all the pieces as they appear in this elegant edition—which he may compare with the clumsy delineations of the same pieces by Caxton (as seen in the *Typog. Antiq.* vol. i. p. 39, &c.) and with similar representations from a MS. given in vol. iv. p. 542, &c. of the *Bibl. Spencer*. It may be only just further observed, that the *Bishop* is the same figure which appears in Miscomini's impression of the Italian version

of Virgil's *Bueolies*, &c. 1494, (see vol. iv. p. 91), and which is selected in the *Bibliographical Decameron* (vol. ii. p. 299) as an early exemplification of an ornamented title page. Reverting to the elegant little volume before us, I shall commence the description of it by giving the title of the work, and the ornament beneath—premising only, that the same ornament may be seen at the conclusion of it—and that, when and where seen, it cannot fail to gratify the reader of taste.

LIBRO DI GIVOCHO DI SCACCHI  
intitolato de eostumi deglhuomini & degli  
offtii de nobili



On signature *a v* is the King, thus :

¶ Della forma del Re

Cap. I.



¶ Della forma della Reina & de costumi che ella  
debbe hauere.

Cap. II.



¶ Della forma et de gluffitii degli Alfini cio sono giu  
dici et deglaltri assessori del reame

Cap. III.



¶ Della forma et degliuffitii de caualieri

Cap. IIII.



¶ Delloffitio & forma de rochi i quali sono uicarii delregno

Cap. V.



¶ Della uoratore

Cap. I.



C Dellopere de fabri

Cap. II.



C Dellarte della lana

Cap: III.



¶ De mercatanti & cambiatori

Cap. III.



¶ De medici et degli spetiali et dicoloro che medi  
cano di cerursia

Cap. V.



¶ Deltauerniere et albergatore

Cap. VI



¶ De guardiani delle cittadi & degli ufficiali del comune et de passagieri

Cap. VII.



¶ De rubaldi & degliscialacquatori & de barattieri &  
de corrieri

Cap. VIII.



On the reverse of *i. iii* is the colophon:

¶ Finito e/ illibro utile & bello del giuoco degliscachi  
intitolato de chostumi deglhuomini & degliufitii de  
nobili & daltri humani stati Cōposto p Maestro Iaco  
po dacciesole dellordine de frati predicatori ad hono  
re & sollazo de nobili maximamēte di coloro che sāno  
ilgiuoco degli schacchi.

¶ Impresso in Firēze per Maestro Antonio Miscomini  
Anno M.CCCCLXXXIII.

Adi primo di marzo

The table follows, and ends on the recto of the ensuing and last leaf.  
The large cut, first given, is repeated on the reverse of this leaf, with  
sixteen lines of poetry, double columned, below. This copy is in green  
morocco binding.

1010. **ALBERTANUS. DE DOCTRINA DICENDI & TACENDI.** *Printed by Levet at Paris in 1486.* Quarto.

A remarkably pleasing specimen of Levet's handsomest gothic type in the xvth century. It is executed upon signatures *a* and *b* in eights: but *a 1* and *b 8* are blank leaves. On the recto of *b 7* is the colophon, thus :

**Explicit liber de doctrina dicendi & tacendi ab Al  
bertano causidico briciensi edit⁹. Impressusq; Pa  
ris⁹ per Petru⁹ Levet. An. lxxxvi. die vero. xviii  
Novembris.**

A desirable copy, in olive coloured morocco, neatly bound, by Smith.

1011. **ALBERTI MAGNI LIBER SECRETORUM.** *Without Name of Printer, Place, or Date.* Quarto.

Apparently this is the production of the press of J. de Westphalia: though probably less skilfully executed. The signatures, *a* to *f*, run in eights: *f* has only four. This is a large, but soiled copy: too elegantly bound (in olive coloured morocco) for the antiquity or rarity of the impression.

1012. **ALBERTI MAGNI COMPEND. THEOLOG. VERITATIS.** *Printed by Christophorus Arnoldus at Venice. 1476.* Quarto.

The productions of the press of Christophorus Arnoldus are by no means of common occurrence; and it is probable that those executed in the gothic type (like the present) are yet rarer than those in the roman letter. There is not much value, however, attached to this book—except it be as a mere specimen of the printer's skill in a neat and close type. There are neither numerals, signatures, nor catchwords. The work is printed in double columns; and on the recto of the last leaf we read the following colophon :

**Explicit cōpendiū theologice  
ueritatis cōpilatū p Albertuz**

magnū. īpressumq; uenetijs p  
 magēm x̄poforū arnoldū ala-  
 manū. 1476. die 5. aprilis. Se-  
 renissimo duce Andrea Vēdra  
 meno regnante.

The present is a sound copy, in dark calf binding with gilt leaves.

1013. ANTONINUS. *DE CONFESSORIBUS.* *Printed by*  
*Laver in 1472.* Quarto.

The prefix to the prologue gives us the nature of the work, thus :

Incipit prologus sup tractatū de institutiōe  
 seu directiōe simplitiū cōfessoꝝ editū a uene-  
 rabili prē frē Antonio\* ordīs fratꝝ p̄dicatoꝝ.

There are 23 lines below : a full page contains 27 lines. The impression is destitute of signatures, numerals, and catchwords. On the recto of the 130th and last leaf, is the following singular colophon, in monkish metre :

Nescio quo plausu : ni q; superbiant ausu .  
 Multi doctorū conscripta sepe bonorum .  
 Ap . uel de positis suis : sub nomine : dictis  
 Sic temerant plane : doctoris nomen . inane  
 Hec antonina simplex ex lege diuina  
 Non syncopata . sed nec epenthesi data  
 Studio correcta diligenti sepe q; lecta .  
 Per Celestimum nomine . sed re puluerinum  
 Sancto in Eusebio degentem cenobio  
 Qui me scribebat . G . e . lau . . . nomē habebat :  
 Rome uersatus tunc . sed Herbipoli natus .  
 Anno milleno quater . C . sep . q; deno  
 Bis uno iuncto sed mense sub februo .  
 Sub quarto Sixto pontifice zeraphico .

\* Sic.

The present copy (elegantly bound in blue morocco by Lewis) is upon the whole in very desirable condition.

**1014. ANTONINO (S.) CONFESSORALE. *Printed by Balthazar Azoguidi at Bologna. 1472. Quarto.***

I apprehend this to be a volume of considerable rarity. That it was printed by *Azoguidi* is quite evident from the similarity of the types to those of his celebrated edition of Ovid of 1471: see *Bibl. Spencer.* vol. ii. p. 193: where a fac-simile of these types is given. A sort of table of contents occupies the first two leaves. The text, without any prefix, begins on the recto of the third leaf, with four lines and a half of Latin, immediately followed by the Italian. There are neither numerals, signatures, nor catchwords. A full page has 26 lines. The paper is sufficiently stout. In the whole, 131 leaves: having this imprint on the recto of the last leaf:

**BONONIE IMPRESSVM  
. M . CCCC . LXXII .**

This is upon the whole a very desirable copy; in stamp'd russia binding by Hering.

**1015. APULEI PLATONICI HERBARIUM. *Printed by J. P. de Lignamine. Without Date. Quarto.***

This book exhibits the smaller and somewhat barbarous type of the printer. It is replete with wood-cuts, descriptive of the several plants, which cuts are yet more barbarous than the text. I should conjecture the date of the printing to be somewhere about 1480. The impression commences with an address, by 'J. P. de Lignamine, a Sicilian Knight,' to F. de Gonzaga, a Cardinal of Mantua, who appears to have been a zealous and liberal patron of the printer, in his earlier years. The 5th page of this address is very interesting. The title, within a sort of laureated circle, or wood-cut, is thus: 'INCIPIT HERBARIVM APVLEI PLATONICI AD MARCVM AGRIPPAM.' In the whole, 107 leaves: without numerals, signatures, or catchwords. A very desirable copy, elegantly bound in green morocco by C. Lewis.

1016. AQUINAS (THOMAS.) SECUNDA SECUNDÆ.  
*Without Name of Printer or Place.* 1472.  
 Folio.

This edition is rather superficially described in Laire's *Index*, vol. i. p. 288: where the *Cat. de la Valliere*, vol. i. no. 535 is referred to. Laire is quite right in assigning it to the press of Conrad Fyner of Esslingen. There can be no doubt about it, on a comparison with those books in which this printer's name is formally mentioned. De Bure thought the type to have a resemblance to the smaller character of Fust and Schoiffher; but a closer inspection would have shewn that the resemblance is much stronger to the supposed type of Gutenberg, and especially to the smaller character of Mentelin. The volume before us contains seven leaves of table, followed by a blank leaf. The text of the work, destitute of signatures, numerals and catchwords, comprehends 282 leaves. Upon the recto of the last leaf, beneath the first and only column, is the date thus :

¶. tccc. lxxij.  
 Laus deo

The impression is uniformly executed in double columns, upon paper of a very stout quality. At the end of this copy there is a ms. memorandum, of the date of 1474, written by one JOHN WEYNEL, a priest of the church of Munthperg, in the diocese of Bamberg—informing us that he registered the volume, (no great boast!) and that he was occupied in great labours, and was suffering under great troubles. In consequence, he wishes all pious readers to pray for his soul, &c. Upon the whole, this is a desirable copy, in brown calf, with gilt leaves.

1017. ARATOR. ACTUS APOSTOLORUM. *Without Date or Name of Printer.* Quarto.

This is a very uncommon little volume; and, in a bibliographical point of view, rather curious, as presenting us with a form of gothic letter similar to what appears in Wynkyn de Worde's edition of the St. Alban's book of Hawking and Hunting, of the date of 1496. I allude to the larger and squarer form of letter, in which the titles and conclusions are usually executed. At the top of the recto of the first leaf is the title, in three lines, thus: 'Arator subdyaconus ecclesiæ romanæ carmine

describens actus apostolorum.' On the reverse, at top, we read as follows :

*Versibus egregiis decursum clarus arator .  
Carmē apl'icis ecclimit insigne triūphis  
Historiāq; priuo praeponēs cautus vbiqz .  
Substituit typicæ sensatim verba figuræ  
Lingua canora bonū testatur adesse poetā  
Misticus ingenium sic indicat ordo pfundū*

On the recto of the following leaf, *a ij*, is the prologue of the acts of the Apostles, dedicated to the Abbot Florianus : on the reverse is another dedication to the Pope ' Vigilius : ' each in verse. The first book, ' *De descensu Christi ad inferos et de resurrectione ipsius a morte*,' begins thus :

*Ut sceleris indea sui polluta cruore  
Ausla nefas cōpleuit opus : rerūqz creator  
Hoc qd ab hūanis lūpsit sine semī membris  
&c. &c. &c.*

A full page has 25 lines. The body of the text is in a closer and smaller, but common gothic type—probably of the date of 1490. On the reverse of *g v*, in eights, is the colophon thus :

*Explicit liber secundus Aratoris subdp  
aconi de insignib<sup>9</sup> apl'or<sup>9</sup> actib<sup>9</sup>  
Cernis vt o lector sua carmina finit arator .  
Littera stat suauis typicis intexta figuris .*

The register occupies the following and last leaf. It should seem that this impression is not only THE FIRST of the work, but that it has escaped Panzer—who, after denying a supposed Milan edition of 1470, concludes that the earliest impression of Arator appeared with Juveneus at Milan in 1569, 4to. See *Annal. Typog.* vol. ii. p. 12. The present is a sound and desirable copy, in red morocco binding by Lewis.

**1018. ARISTOTELES DE MORIBUS.** Latinè. *Without Name of Printer, Place, or Date.* Quarto.

The type resembles that of Hailbrun, J. de Reno, and the small roman type of Azoguidi. It is an Italian fount of letter, and may belong to a Milan press. It is executed on signatures *a* 8 and *b* 6: with frequent contractions. On the reverse of *b* 6, is the subjoined colophon:

LIBER ARISTOTELIS DE MORIBVS AD  
EVDEMIVM DISCIPVLVM PER LEONAR  
dum Aretinum e græco in latinum traductus.

The margins of this copy are over-charged with scrawl. In lilac-coloured calf binding by C. Lewis.

**1019. ARISTOTELIS PROBLEMATA.** Latinè. *Printed by P. J. de Puzpach, at Mantua.* 1475. Folio.

A table of three leaves, having three columns in each page, with collateral explanations—the whole printed in small gothic letter—precedes the address of the editor, Stephanus Illarius. This address is printed on the reverse of the following leaf, on the fourth leaf from the beginning. The commentary upon the text of the author follows on the recto of the ensuing leaf. The text of the author is printed in a large handsome gothic letter; the commentary is in a neat small gothic type. The work is printed in double columns upon paper of an excellent quality. On the reverse of the 297th and last leaf, is the ensuing colophon: preceded by a notice, which proves that Illarius had availed himself of the labours of Petrus Paduanus upon the same subject:

Impresa Mantue sub diuino Marchione Ludouico  
Mantue secundo . p me Paulu Johānem de puzpach .  
Almanū Magontinensis dpocessis sub anno Jubilei  
M°. CCCC. Lxxv°. Cuius utilitas erit omni cre  
ature in uniuerso orbe que apponet huic operi stu  
dium summa cum diligentia .

This fine copy, in old red morocco binding, came from the collection of the Duke de la Valliere.

1020. AUGUSTINUS DE CIVITATE DEI. *Printed by Mentelin. Without Date. Folio.*

With the Commentary of NICOLAS TRIVETUS. Although the name of Mentelin be not expressly subjoined, yet there can be no doubt that this volume was executed by that printer: the type of the text of St. Austin resembling that of the Terence and Virgil, and of the commentary (which is in the smaller letter) that of the *De Doctrina Christiana* (see vol. i. p. 179) of the first mentioned author. The whole is in double columns. The text of St. Austin, according to a prefixed ms. note, contains 252 leaves; and of the commentary, 83 leaves. I make no doubt of its being the earliest impression of the commentary, and of a date (as we shall presently see) considerably anterior to Schoiffher's edition of 1473. The copy under description is, upon the whole, (with the exception of the first few leaves) a magnificent one; and particularly interesting, as, at the end of the xviii<sup>th</sup> book, we have the following ms. contemporaneous note: doubtless in the hand-writing of Bamber himself:

The illuminations however do not much redound to the taste of the illuminator. The same style of art prevails in the following and last book, concluding thus :

**Finito libro sit laus & gloria christo.**

Then commences the Commentary, in the smaller letter: the incipient illumination of which is rather in better taste. An alphabetical table concludes the volume. It should seem to follow then, that, upon the whole, this impression may be as early as the year 1467, as it must have been printed before it was illuminated in 1468. It is not however among the rarest of Mentelin's books upon the continent, although it may be questioned whether three copies of it are to be found in our own country. Very handsomely bound in russia, by Hering.

1021. AGOSTINO. *DE LA CITA DE DIO.* *Without Name of Printer, Place, or Date.* Folio.

A table of 11 leaves occupies the first signature *a*. Then, on the recto of the following leaf, signature *a*, (1) the prologue of the author begins. The whole is printed in an exceedingly neat roman type, rather small, and close, in double columns; having 47 lines in a full page. The signatures run thus: *a* to *z*, inclusively, in tens: *A* to *G*, inclusively, also in tens: *H* 12 leaves, having the 12th leaf blank. On the reverse of *H* x*j*, is the colophon thus:

DEO GRATIAS.

Armi con laiutorio didio ha  
uere renduto il debito di que  
sta grande opera. Adcui pare troppo: o  
adcui pare poco miperdonino. Ma ad  
cui basta non ad me: ma adio congratu  
landosi meco ne rendano gratie. Glo  
ria et honore alpadre et al figliuolo et  
allo spirito sancto omnipotente idio in  
excelsis in secula seculorum. Amen.

The present is a sound and desirable copy (from the old Corsinian library at Rome); elegantly bound in russia, by C. Lewis.

1022. AUGUSTINI ENCHIRIDION. *Printed by Ulric Zel.* *Without Date.* Quarto.

We have here a very great curiosity: nothing less than a specimen of Ulric Zel's printing UPON VELLUM—the only one which I remember to have seen. What adds to its worth, the copy is beautiful and most desirable throughout—measuring 8 inches and  $\frac{1}{16}$  by 5 and  $\frac{5}{8}$ . We may fancy that Zel's edition of the *Offices of Cicero*, of 1466, if found upon vellum, would present us with a volume of the like covetable condition. The edition under description commences with six leaves of a table: the text beginning on the recto of the 7th leaf. There are neither numerals, signatures, nor catchwords; and a full page, as usual, contains 27 lines. In the whole, 59 leaves. The following subscription is on the recto of the last leaf:

**Explicit liber Encheridion beati Augustini .**  
**Conscriptus ad Laurentium primicerium**  
**ecclesie vrbice .**

The reverse is blank. This most desirable little volume is bound by C. Lewis in dark red morocco, in the most appropriate taste. It was obtained by his Lordship from Mr. Alexander Horn.

1023. AUGUSTINUS. **DE SALUTE ANIMÆ, &c.**

*Printed by Gerard de Lisa (or De Flandria).*

1471. Quarto.

A beautiful little volume; printed in the earliest type used by this Proteus of printers! In the whole, 19 leaves: without numerals, signatures or catchwords. A full page has 22 lines. On the recto of the last leaf is the colophon, thus:

BEATI AVGVSTINI DE SA  
 LVTE SIVE DE ASPIRATL  
 ONE ANIME AD DEV M LI  
 BER EXPLICIT FELICITER

::

In laudem scriptoris epigramma .

::

Gloria debetur Gerardo maxima lisæ .

Quem genuit campis Flandria picta suis .

Hic Taruisina nani primus cœpit in urbe .

Artifici raros ære notare libros .

Quoq; magis faueāt excelsi numina regis  
 Aurelii sacrum nūc manuale dedit .

:: TARVISII ::

:: M :: CCCC :: LXXI ::

The word 'scriptoris' is here to be considered as synonymous with 'impressoris.' The present beautiful copy is in élégant dark blue morocco binding, by C. Lewis.

1024. AUGUSTINUS DE TRINITATE. *Printed by J. de Amerbach.* 1489. Folio.

This edition has been obtained as a specimen of Amerbach's type; the printer having been of considerable eminence in his time, and the famous Froben having learnt the art of printing in his office. See *Bibliogr. Decameron*, vol. ii. p. 169. The title, in very large lower case gothic, is on the recto of *a i*. The signatures run to *d* in eights: afterwards, in sixes and eights alternately. On the reverse of *m 3*, is the following colophon:

Aurelij Augustini de trinitate  
liber explicitus est. Anno domini  
M.cccc. lxxxix.

Three leaves of table follow: so that *l* and *m* have in fact only six leaves each. On the reverse of *m 6*, and last, are 20 hexameter and pentameter verses, concluding thus:

Numine sancte tuo pater o tueare Joannē  
De Amerbach: presens qui tibi presit opus.

It is printed uniformly in a handsome black letter, in double columns. The present is a very desirable copy, neatly bound in calf.

1025. AUGUSTINI EPISTOLÆ. *Without Name of Printer, Place, or Date.* Folio.

This edition is undoubtedly executed in that large type which has been usually attributed to Mentelin. It is certainly a very rare volume. It is printed in double columns, without numerals, signatures, or catch-words. A full page has 50 lines. It commences thus, at the top of the first column:

Liber. Epistolarum. Sancti. Augu  
stini. Incipit. Feliciter.  
Omino illustri & me  
rito prestantissimo si  
lio volusiano. Augu  
&c. &c. &c.

According to some anciently written numerals, this edition contains 263 leaves. It concludes thus, on the reverse of the last leaf—which has only 27 lines of one column :

**non verborum insolencia ventilamus.**

This beautiful and large copy (with many rough edges to the leaves) was obtained from the public library at Augsbourg. It has been since very handsomely bound in russia by Hering.

**1026. AUGUSTINI OPUSCULA. Printed by Martin Flach, at Strasbourg. 1491.**

On the recto of the first leaf we read the title only—as follows: ‘Aurelii Augustini opuscula plurima.’ Of course, the *De Civitate Dei* is not in the number; but a variety of tracts, including his most popular, will be found among them. The table, concluding on the recto of *a vi*, is minute and satisfactory. The ‘Meditations’ begin on the first (numbered) leaf of the text. The running titles shew the contents of the volume—which concludes with St. Austin’s ‘*De communi vita clericorum*,’ followed by Possidonius’s biography of him, in 17 pages—ending on the reverse of folio *cclxvii*. The colophon, in eight lines, tells us the work was printed ‘*impensis et opera Martini flach Argētinae accuratisime impressorum—Anno a natuitate saluatoris nostri . M . ccce . xci . die . xi . mēsis Augusti.*’\*

This volume is desirable in a bibliographical point of view, as it affords a specimen of Flach’s printing, quite different from what may be seen in vol. ii. p. 333, as a fac-simile of his usual but earlier type. The present is more in the common close gothic character of Planck and others. This copy, in very desirable condition, was obtained from the monastery of St. Peter at Salzburg. In gray calf, gilt leaves.

\* Ten lines, of hexameter and pentameter measure, follow—thus :

Hos iuuat arguta scrutari idagie ve[r]num].  
Illos Dulichio verba lepore tenent  
Ast aliis gratum est varios versare libellos.  
Sunt quoque scripta quibus non nisi sancta placent.  
Quisquis es existis : paucis nummis eme multos  
Aurelii libros : hancque levato sitim.  
Neruosos cernes rationū viribus : atque  
Ornatos : varios : de deitate simul.  
Hos menda expertes tulit Argentina : primique  
MARTINUS docili simus ab arte dedit.

1027. AUGUSTINUS DE ANCONA. *DE ECCLESIASTICA POTESTATE.* *Printed at Rome, in the House of F. de Cinquinis.* 1479. Quarto.

It is hardly possible to open a more elegantly printed volume, or a copy of greater beauty and soundness of condition, than the present. It was obtained from the monastery of St. Peter's, at Salzburg: and, till rebound, had all the appearance of a book printed upon vellum. The type is a small, full-faced, gothic letter, of a peculiar but not inelegant form. The work is printed in double columns, upon paper of an admirable texture. There are neither signatures, numerals, nor catchwords. It commences with an 'epistolary prologue;' and on the reverse of the 316th page, is the colophon thus:

Explicit summa de Ecclesiastica po  
testate edita a fratre Augustino de  
Ancona Ordinis fratrum heremitarum scii  
Augustini Impensa Rome in domo No  
bilis viri Fracisci de Cinquinis apud  
Sanctam Mariam de populo. Anno  
domini MCCCC LXXVIIII. Die  
XX. Decembris.

The rubrics, titles, or a table follows; concluding the work on the recto of the 10th leaf from its beginning. In the whole, 326 leaves. The binding, in dark green morocco, by Hering, is beautiful and appropriate.

1028. AVICENNÆ MEDICINA SACRA. *Printed by John Herbort, at Padua, 1476.* Folio.

It is impossible to open this volume, soiled, or rather dingy as the general aspect of the paper may be, without being convinced of the magnificent taste of the ancient editors and printers in publications on popular subjects. We have here rather an injured copy; but such an exhibition of text and margin, as cannot fail to command the admiration of the knowing in typography. It is printed throughout in two columns,

in a small neat gothic type. A full page has not fewer than 63 lines. The first leaf (*a* 1) appears to be blank. The signatures run thus: *a*, *b*, each 10 leaves: *c* 8: *d*, *e* each 10 leaves: *f*, *g*, and *h*, each 8 leaves. On the recto of *h* 8 is the first colophon, thus:

**E**xplet⁹ ē liber p̄mus canonis quē princeps aboali  
Abiſcenſi de medicina edidit: iſpreſſus vō patauij .  
Anno christi opti . M̄. cccc . lxxvi . iiii . M̄. octo .

**LIBERA.**

This is followed by 10 hexameter and pentameter verses; of which the two last are thus:

**M**eme igitur preſſit ſolertis cura Ioannis  
Herbort: impensis fecit & ingenio .

The reverse is blank. This is followed by four leaves of three-columned index. The text again ensues, on *a a* 1. The signatures run *aa* 8, *bb* and *cc* each 10: *dd* 8: *ee* 10: *ff* to *ii*, inclusively, in eights: *kk*, *ll* in sixes: *mm* 10: *nn* 8: *oo* and *pp* each six. On the reverse of *pp* *vj*, is another colophon. Then *a* in 14 leaves: on *a* 8 is a third colophon. On *a* 14 is the last in 30 lines, of which it will be only requisite to copy the first six and a half.

**H**oc loci consumatur vniuerſum op⁹  
hispalensis principis Avicenne quod i  
ſacris medicinis composuit . Anno ſal  
uatoris Christi Iesu . M̄. cccc . lxxvi  
pridie idus decembris . Impreſſuz pa  
taij opere & impensis Ioannis her  
bort germani, &c.

In handsome russia binding by Hering.

**1029. AVICENNÆ LIBRI QUINTA. Lat. *Without Name of Printer, Place, or Date.* Folio. 2 Vol.**

This Latin version is by Gerhardus Cremonensis. The edition under consideration is accurately described by Panzer, from the works of Braun, Denis, and Seemiller; but the first mentioned bibliographer is

wrong in supposing, as he does in his index—that it was printed by Mentelin. It is precisely in the same character as that of the Catholicon (mentioned in the following pages) and of many other works of which I saw several specimens abroad—but of which the name of the printer is yet a desideratum. It is truly said, by Panzer, to be a semi-gothic type. It is executed without numerals, signatures, or catchwords; in double columns, having 56 lines in a full page. The prefix to the first column of the first volume is in four lines, with a portion of a word ('usce[n]i') forming the 5th line. The first volume contains 258 leaves; including a blank leaf between the second and third books, and another blank leaf between the third and fourth books. In consequence, Panzer's description is incorrect.

The second volume commences with 'Fen decia de dispōib⁹ pulmonis & pectoris,' &c. &c. which treatise appears to conclude on the reverse of the 154th leaf, with a paragraph entitled 'Inflatio unguis & prurit⁹ in ea.' This is followed by 'Liber canonis quartus incipit,' &c. The second volume terminates on the recto of the 318th and last leaf, with the following subscription :

**Canonis liber quintus auicene qui est &**  
**antidotarium eius finit.**

This fine and desirable copy was obtained from a private vendor of old books at Munich. It is now handsomely bound in russia by Hering.

**1030. BALDUS DE PERUSIO. REPETITIO SOLENNIS.**  
&c. *Printed by Severinus, at Ferrara. 1476.*  
**Folio.**

This neatly executed volume appears to have escaped Panzer both in his first (p. 396-7) and fifth volumes. It is the performance of a printer of whom no other specimen is to be found in his Lordship's library. It is executed in double columns, in a thin small roman letter, like the smallest of Azoguidi; and, being a civil-law book, is necessarily filled with contractions. There are neither numerals, signatures, nor catchwords. A full page has 52 lines. The recto of the first leaf is blank. On the reverse, at top of the first column, is the title, thus :

Repetitio solennis. §. proficisci in 1.  
obseruare. ff. de officio proconsulis p do

minum Baldum de perusio cum tracta  
tu additionum plurimarum domini Ca  
taldini de Boncompagnis de uisso: & itē  
cum aliis additionib⁹ domini Angeli de  
Perusio: & aliorum super materia sin  
dicatus.

On the reverse of the 4th leaf the previous treatise ends with the word FINIS. On the recto of the 5th, begins the 'Tractatus in materia sindicatus,' which concludes on the reverse of folio 27 from the beginning of the work inclusively; having **cclxxxi** chapters. The following concludes thus :

Explicit Additiones domini Ange  
li de Perusio ad dicta Bal. in. §. proficisci  
in. l. obseruare de officio pro consulis. Im  
presse per Seuerinum. Ferrarie.

Anno domini . M . CCCC . LXXVI .  
. XXI . Marcii .

This large and beautiful copy (now bound in red moroeco by Lewis) was obtained from the public library at Augsbourg.

1031. **BANDELLI.** **DE VERITATE CONCEPTIONIS  
B. V. VIRGINIS.** *Printed by Valdarfer. Milan.*  
1475. Quarto.

This is a very indifferent specimen of the ingenuity of the printer, and very unlike the generally beautiful productions of his press: arising from the type being gothic, of a most miserable cast and execution. It is printed in double columns, having the following colophon on the reverse of the last leaf but one.

Explicit ualde utilis libellus recol  
lectoris de ueritate cōceptōis bea  
te uirgīs Marie ipres⁹ Mediolani  
dñante Felicissimo Galiazzmaria  
uice comite duce Quinto p Christo

**forū Valdarfer Statisponensem An  
no domine . 1475 .**

A register of the gatherings occupies the following and last leaf. In the whole, 126 leaves. A very desirable copy, with many rough leaves, in Russia binding.

**1032. BAPTISTA DE ALBERTIS. DE AMORE.**

Italickè. *Without Name of Printer or Place.*

**1471. Quarto.**

The peculiar character of this rare and little known type will be noticed in the account of the Italian version of the *EPISTLES OF PHALARIS*, in a subsequent page. The present copy is as beautiful as possible. The impression is destitute of signatures, numerals, and catchwords. A full page contains 25 lines. The first part of the work relates to the *REMEDY FOR LOVE*—having the following colophon on the reverse of the 20th leaf:

BAPTISTAE DE ALBERTIS POETAE  
LAVREATI OPVS IN AMORIS REMEDI  
O VTILLISSIMVM FELICITER FINIT.

. M . CCCC . LXXI .

The second part relates to the *Passion of Love* itself—as the following colophon, on the reverse of the 20th leaf of the same (second) part, denotes :

BAPTISTAE DE ALBERTIS POETAE  
LAVREATI OPVS DE AMORE VTILIS  
SIMVM FELICITER FINIT .

. M . CCCC . LXXI .

In the whole, 40 leaves. This beautiful copy, of an exceedingly rare impression, was obtained of M. Chardin at Paris. It is handsomely bound in dark blue morocco.

1033. BARTHOLI COMMENTARIA. *Printed at Perugia. Without Date. Folio.*

This magnificent volume has escaped the researches of Panzer. Notwithstanding Tiraboschi (see Panzer, vol. ii. p. 379) was of opinion that the first book printed at *Perugia* was a production relating to the civil law, by P. P. de Nobilibus, of the date of 1477, yet I am disposed to think, from the preliminary matter attached to this work, that the present book may dispute the claim on the score of priority of execution. A portion of this preliminary matter is here submitted to the reader: 'Quantum bonarum artium studiis adiumenti afferat præclararum & mirabile opifitum litterarum imprimendarum, omnes diuersarum disciplinarum studiosi plane iam intelligunt atque perspiciunt. Quorum enim inopiam antea patiebantur, nunc maximam librorum habent copiam. Et qui prius mendosissimi erant, nunc non nisi emendatissimi esse possunt. Vt non alienum sit credere hoc tam præstantissimum opificium divino potius munere ætati nostræ concessum quam humano ingenio exegitatum fuisse. Huius artifitii commoditatem maximam ac studio perusino pernecessariam considerans nobilissimus ac præstantissimus Vir **BRACCHIUS BALIONIUS** sua cura ac diligentia homines huius artis peritos in hanc ciuitatem accersiri eurauit. conduxitque eos ut hæc Bartholi commentaria imprimenterent,' &c. It goes on to notice the respectability of *Braechius*, and the antiquity of his family: concluding thus—

Braechius o lector tabulis perusinus ahenis  
 Hos patriæ libros iussit in urbe p̄mi  
 Bracchius & fortis & sanguine clarus auorū  
 Et balionei fama decusq; laris  
 Quā bene belligere sequiñ p̄cepta mineruac  
 Quā colit & medio pectore semp habet  
 Non tantū uolente manu gerit armis s̄z idē  
 Vtilis & bellis vtilis atq; toga.

It follows, that if *Braechius* introduced the art of printing at *Perugia*, and commanded the Commentaries of *Bartholus* to be first printed there, that the present volume exhibits the earliest specimen of the *Perugia* press. It is executed in double columns, in a fine round roman type, not unlike the second type of *Vindelin de Spira*; but the text is

full of contractions. There are neither numerals, signatures, nor catchwords. The paper is very substantial. On the recto of the 198th and last leaf, is the following subscription :

DEO GRATIAS.

Explicit lecturā bar. sup s'a pte. ueterī ū.

The present fine sound copy (purchased of Baron Von Moll at Munich) is handsomely bound in russia by C. Lewis.

1034. BATRACHOMYOMACHIA. Italicè. (*Verona.*  
1470.) Quarto.

If the above date were that of the *printing* of this exceedingly scarce little tract, it might be considered as among the most precious specimens of early typography. On consulting Panzer, vol. iii. p. 501, it will be seen that this volume is inserted as the *first book printed at Verona*; but I am persuaded that the date is the date of the *completion* of the *Italian version*, and not of the printing—for the following reasons. The type is clearly that of a *Venetian, Parma, Bologna, or Florentine* printer: more probably the latter. The Valturius of 1472, by John of Verona, is wholly a different type; nor can we conceive, upon the adoption of so beautiful a letter as that of this little tract, that recourse would be had to an inferior fount—or that the printer, as the earliest Verona typographic artist, would have concealed his name. I incline to think therefore, that the place of the printing will be found to be *Florence*, and not *Verona*; and the date about 1480, and not 1470. At all events it is a volume of unquestionable rarity.

An Italian sonnet of Georgius Summaripa of Verona (the author of the version) occupies the reverse of the first leaf. On the recto of the following the poem begins thus :

Batrachomvomachia. i. ranarum murum  
pugna Homeri poete clarissimi p Georgiū  
summaripam ueronensem i uernaculum  
sermonem traducta ad sp. Nicolaum pon  
tanum patauinum iuñ consultum.

1 A crudel guerra de le rane e toppi  
Qual su zēochi hazo descritto al foco

Voglio cantar in uersi non esoppi  
 E diuulgarla in ogni parte e loco  
 Prima inuocando le muse sacrate  
 Che uoce presti a sto mio canto fioco.  
 &c. &c. &c.

A full page has 25 lines. There are neither numerals, signatures, nor catchwords. In the whole, 10 leaves. On the recto of the 10th, beneath the 13th line of text, is the following subscription:

Verone die. xv. Ianuarii : M. CCCC. LXX.

This is a clean and desirable copy, in red morocco binding.

**1035. BECKET, THOMAS A. VIT. ET PROC. *Printed by John, the Son of Philip. Paris, 1495. Folio.***

This impression is, I believe, one of the *three*, with the same date, which was printed at Paris after the biographical work called the *Quadrilogus* of the Life of Becket. It is executed in double columns, in a very neat gothic type, having the title (on *a i*) thus:

*Vita & processus sancti Thome can  
tuariensis martyris super libertate ec  
clesiastica.*

Nearly the same title is repeated, prefixed to the prologue. The signatures run to *m* in eights; *m* has six: which concludes the fifth book of the biography. Then a table, on signature A four: next, a supplemental treatise by P. Bertrandus, which contains, according to an ancient ms. memorandum, 'many things most worthy to be known.' This occupies *a a* in eights, and *b b* with ten leaves. On the recto of *b b* 10, is the colophon thus:

*Erplicet quid' libellus de iurisdicti  
one eccl'astica, factus p dñm petrum .  
bertrādi, & in cōsilio ueniētibus p̄la't?  
regni francie v̄ botenus in gallico per  
īpm deputatum ex parte īp̄oz platoz  
recitat<sup>9</sup>: Imp̄ressus parisij per ingēm*

Joh' em philippi alemanū . In vico seti  
acobi . ad intersignum sancte barbare  
Anno dñi millesimo quadrigētesimo  
nonagesimo quinto . scđa Aprilis.

An elegant, and rather striking device is on the reverse thus:



1036. BELLOVACENSIS (VINCENTII) SPECULUM  
HISTORIALE. *Printed by Mentelin.* 3 Vols.  
Folio. 1473.

Unfortunately, the fourth volume, which completes the edition, and contains the above date, is wanting. This edition is important in a collection like the present, inasmuch as it is the only known work to which the name of Mentelin is subjoined in the colophon.\* It

\* His name appears in the prefatory part of the volume, entitled *De Arte Prædicandi, &c.* as given in vol. i. p. 179, of the *Bibliotheca Spenceriana*.

is executed in a very neat roman, broad-faced type, and considering its extent, is a very surprising production of early typography. There are neither numerals, signatures, nor catchwords. The most material thing, in a necessarily abridged account, will be to give a fac-simile of the colophon—in which the name of the printer thus occurs :

**EXPLICIT PRIMVM VOLVMEN SPECVLI HIS  
STORIALIS IMPRESSVM PER IOHANNEM  
MENTELLIN.**

This copy is handsomely bound in dark russia by Hering.

**1037. BELLVACENSIS (VINCENTII) SPECULUM NATURALE.** *Without Name of Printer, Place, or Date.* Folio. 2 Vols.

These magnificent volumes (obtained from the sale of a portion of the Apponi library at Vienna) appear to be a reprint of Koeburger's edition of 1483, and is considered by Panzer (vol. ii. p. 201, no. 157) as having been executed by that printer himself 'about the year 1486.' The first printer of this work was Mentelin, who executed the preceding, and who also completed the present work, about the year 1473. A particular description is hardly necessary. The paper and print (the latter in black letter, in double columns) are of the finest order. The first volume ends with the xviiith book; the second with the xxxiid book, on the recto of the last leaf, thus :

- - - - - **Hec h̄ iam dicta  
sunt de antixpo & aduentu iudicis : dieq; iudicii : d'  
bonorum remuneratione : malorūqz damnatōe bre-  
uiori hic stilo p̄stricta sunt sed latiore in fine spe-  
culi hystorialis perpatescunt** **Amen.**

There are neither numerals, signatures, nor catchwords. In sound condition, and ample dimensions. Foreign calf binding.

**1038. BENEDICTUS DE NURSIA DE REGIMINE SANITATIS.** *Printed by Dom. de Lapis at Bologna.*  
**1477. Quarto.**

The advertisement, or prefix, on the reverse of the first leaf, announces this little volume to contain the works of B. de Nursia, physi-

cian to the then Duke of Milan, and Tadeus de Florentina. The first chapter begins on the recto of the ensuing leaf—‘ De Aere.’ A full page contains 21 leaves. There are neither numerals nor catch-words: but the signatures, irregularly marked, extend in eights, to *m*; where they cease. On the reverse of folio 50, from *m*, is the following colophon:

Tractatus quidam de regimine sani  
tatis . opera & industria Dominici de  
Lapis . impendio tamen Sigismundi  
a libris ciuis atq; liberarii Bononien  
sis feliciter finiunt .

Anno . D . M . CCCC . lxxvii .

A register occupies both sides of the following and last leaf. See Panzer, vol. i. p. 209. A sound copy, purchased at the sale of the library of Count Apponi at Vienna in 1819.

**1039. BENIVIENI CANZONI E SONETTI. *Printed at Florence in 1500.* Folio.**

The title, in five lines of capital letters, is thus: ‘Commento di Hierony. B. sopra a piu sve Canzone et Sonetti dello Amore et della Belleza divina.’ A table of three leaves follows. The proheme begins on the following leaf, sign. *a i*, and is numbered 1: the poetry, with the commentary, on folio III. I select, at hazard, the third canzone from folio xxviii.

**CANZONA. III.**

n E in piu secreto & abscoso  
Bosco albergo mai fera,  
Ne in piu fiorito & herboso  
Colle mai Primauera  
Regno: ne si dolce ombra  
Piu nitide acque & piu bel niōte adōbra

In the same unpremeditated manner I submit a specimen of one of the Sonnets:—the xxxth in the Third Part—of which the 6th and 8th lines are constructed with all the melody of versification:

u Alle nō poggio alcū piu chiusa abscōde  
 Ne selua ūbrosa piu, grata & amena,  
 Ne piu salda, tranquilla & pura uena  
 Piu bei fior bagna, o cū piu nitide onde.  
 Ne infra piu uaghe, acerbe & uiue fronde  
 Piange o piu dolcemente Philomena :  
 Ne in parte alcuna piu dogni mia pena  
 Hecco pietosa a miei sospir risponde.  
 Ne piu dolee secreto o piu tranquillo  
 Porto in terra gia mai credo che amore  
 Trouar potessi almio felice stato.  
 Qui possio pur quel foco, ondio ssauillo  
 Lieto cātādo aprir, ne eluulgo igrato.  
 Temo hor ch' icolpi elmio piu saggio errore.

On the recto of fol. cxxxix. is the author's (metrical) 'deploratoria prefato' to J. P. Mirandula. This terminates on the recto of cxlii. It is not accompanied by a commentary. On the reverse of cxliii, begins a set of stanzas demonstrating the author's 'amore allo Illustrē Signore Conte Messer Niccolo Vicecomite da Coreggio.' These stanzas appear to be composed with great attention to sweetness of rhythm and tenderness of sentiment. There is no room for further specimens. This poem concludes on the recto of fol. cl. On the reverse, is the following colophon :

Impresso in Firenze per. S. Antonio Tu  
 bini & Lorēzo di Francesco Venetiano  
 & Adrea Ghyr. Da Pistoia Adi. viii. di  
 Septempbre . MCCCCC .

The present is a very desirable copy, in calf binding with gilt leaves.

1040. BERGOMENSIS (PAULI) APOLOGIA. *Printed in the House of Franciscus de Cinquinis, at Rome, 1479. Quarto.*

This elegant little volume is one of the few extant from the press above mentioned. The type is a close, elegant gothic letter—arranged

in two columns upon each page, and having 45 lines in a full column. The paper is of a thin and silky texture. The full title of the book (Paulus Bergomensis being the author) is thus : ‘ Libellus de Apologia religionis fratrum heremitarum ordinis sancti Augustini cōtra falso impugnantes. ad Reverendissimum dominū Guilelmum de Estouteuilla diuina miseratione ep̄m Ostiensem. Cardinalem Rothomagensem. Et sanct. dom. nostri Sixti pape iiiii. Camerarium dignissimū sacriq; ordinis heremitarum divi Augustini protectorem : benefactoremq; singularissimum.’ There are neither numerals, signatures, nor catchwords. In the whole, 43 leaves. On the reverse of the 43rd, are the colophon and register. The former is as follows :

Impressum Rome in domo nobis  
lis uiri Francisci de Cinquinis  
apud sanctam Mariam de pplo  
Anno dñi. 1479. die. 18 mensis  
Julii

A desirable copy ; in russia binding. Consult page 29 for the account of another volume, printed the same year at the same press.

**1041. BIBLIA SACRA GERMANICA. *Supposed to have been printed by Mentelin. Without Date.***  
Folio.

EDITIO PRINCEPS of the sacred text in the German language ; and consequently anterior to the impression (described in vol. i. p. 42) usually considered to be of an earlier date. This is the opinion of two of the ablest bibliographers in Germany ; namely, of M. Le Bret at Stuttgart, and of M. Bernhart at Munich. The date of it is conjectured to be about the year 1466 or 1468. It is just possible that the reader may not have forgotten a brief description of this exceedingly rare impression (as taken from a copy in the late Bishop of Ely's library) in vol. i. p. 46 of the *Bibl. Spencer*. A more copious description will be necessarily here expected. The edition is printed in two columns, and is entirely destitute of signatures, numerals, and catchwords. A full page has 61 lines. There are no spaces for the insertion of the heads of books or chapters. On the recto of the first leaf, leaving a space for about three lines of ms. prefix, we read the commencement of St. Jerom's prologue, thus :

Rüder Ambrosius der hat  
vns pracht ein cleine gab. Do  
mit hat er auch praucht die  
aller süßsten prieße. die von  
dē anegange d' freuntschaft.

&c. &c. &c.

The preliminary matter ends on the recto of the 4th leaf, when the first chapter of the book of Genesis follows, thus :

[I] n dem anegang geschießt got  
den himel vnd die erde, wann  
die erde was eptel vnd lere :  
vnd vinster waren auff dem  
antlütze des abgrundes. vnd  
der geist gotz ward getragen  
auff die wasser. Und got den  
sprach. liecht werde gemacht

&c. &c. &c.

The present copy is divided into two parts or volumes : the first part concluding with an index to the Psalter : the text of the Psalter ending thus : on the reverse of the 193rd leaf from the beginning of the volume.

[II] Alle werck des herren gesegent dē herrn : lobt  
in vñ erhöcht in in den werlten.

The index to the Psalter, of five leaves, concludes this first part : the terminating sentence of the Psalter-index may be seen in vol. i. p. 46, (second extract) of the *Bibl. Spenc.* The second volume commences with the *Proverbs of Solomon* : and the remaining portions of the Old Testament extend to the reverse of the 123rd leaf inclusively, when the preliminary part prefixed to St. Mathew's Gospel immediately follows,\* on

\* It is singular that there should be no hiatus to denote the commencement of the New Testament : whereas between the books of *Jeremiah* and *Baruch* there is almost an entirely blank leaf. It may be worth mentioning, that the present impression of the German text of the Scriptures is of infinitely greater rarity than the *supposed* first edition of it. His Lordship had been several years endeavouring to procure a copy of the above book ; which, with the copy in the Duke of Devonshire's library, (late in that of the Bishop of Ely) are supposed to be the only copies of Mentelin's impression in this country.

the same page, continuing in the opposite page, where we read the commencement of that Gospel, thus :

As būch des geschlechtz ihe-  
su cristi des suns dauids: dez  
suns abrahams. Wan abra-  
ham gebar psaac: wan psaac  
gebar jacob Wann jacob ge-  
bar judas vnd sein brüder:

On the reverse of the 206th leaf, inclusively, from the beginning of the Proverbs of Solomon, we read the conclusion of the apocalypse thus :

¶

herre ihesus ich kum. Die genade vnsers herren ihe-  
su cristi sep mit vns allen Amen.

In the whole, therefore, there should seem to be 404 leaves from beginning to end of the entire text of this edition. Although no name of printer be subjoined, it is indisputably the work of Mentelin from the conformity of the type (being his smallest) with that of the *De Arte Prædicandi* of St. Austin : described in vol. i. p. 181. The condition of this copy, for amplitude and soundness, cannot be exceeded : it being full of rough leaves. It was obtained as a duplicate from the public library at Munich : the copy reserved being inferior, but possessing a ms. date of 1468. The binding by C. Lewis, in red morocco, vellum insides, &c. is in a state of perfect elegance.

**1042. BIBLIA LATINA. *Without Name of Printer,  
Place, or Date : but probably by Mentelin.  
Folio.***

I consider this impression to be the rarest of all known editions of the Bible in the *Latin language*; not excepting that of Pfister. It is the only copy of it in this country; and with the exception of those copies in the libraries of Paris, Strasbourg, and Munich, I do not recollect another copy. The present, unluckily wanting 24 leaves at the end, was obtained through the kind offices of M. Schweighæuser the younger, from a gentleman resident in the vicinity of Strasbourg. Panzer, vol. i. p. 69, has described it accurately from the accounts of Crevenna and Laire. It was unknown to Masch.

Laire asks, who can be the printer?—and inclines strongly to believe

that it was *Mentelin*. There can be no doubt, I think, of the accuracy of this conclusion. Indeed Crevenna, who has given an indiffererut facsimile of the commencement of St. Jerome's prologue, also adopts the same opinion. The curious have only, in short, to compare the capitals of this type with those in the *Terence*, *Virgil*, *Valerius Maximus*, and *St. Austin's Epistles*, (each admitted to be by the same printer) and he will find a perfect conformity between them, except that the same letters are *here* more sharply impressed—owing to their *newness*. The lower-case, on the other hand, have only a strong family resemblance to those of *Mentelin*; being much taller than his smaller type in the *Bible* noticed in the preceding article, and *thinner* and *closer* than that in the impressions of the authors above particularly noticed. But the subjoined fac-simile will best justify this remark.

This impression is entirely destitute of numerals, signatures, and catchwords. It is printed in double columns, and a full page (as in the second column of the first page) contains 49 lines. The prologue of St. Jerom concludes on the reverse of the 3rd leaf. The first chapter of *Genesis* begins according to the following fac-simile.

**N** principio creauit deus celū et terram.  
**T**erra autem erat inanis et vacua : et tenebre  
 erant super facie abissi. & spūs dñi ferebāt super  
 aq̄s. **D**ixitq̄ deus. **F**iat lux. **E**t facta ē lux.  
**E**t vidit deus lucem q̄ esset bona : et dñiisit lu-  
 cem a tenebris. appellauitq̄ lucē dīē et tenebras  
 noctē. **F**actūq̄ ē vespere & manedies vñus.

The Psalms begin on the recto of the 195th leaf, with 27 preliminary lines of introduction. The Prophets conclude on the reverse of folio 323, immediately followed by the first book of Machabees. After Machabees comes the prologue to the Gospels by St. Jerom, followed by the Gospels, without any hiatus or division. Unluckily this copy ends with the Epistle of St. Jude, wanting the whole of the Apocalypse. The paper (although this copy has been considerably stained) is of excellent manufacture, and the printing and ink equally commendable. Imperfect as is the volume, it is yet of very essential importance in completing the series of a perfect set of the earlier impressions of the sacred text. This copy has been cleaned, and very handsomely bound in dark green morocco by C. Lewis.

1043. **BIBLIA LATINA.** *Without Name of Printer,  
Place, or Date.* 2 Vols. Folio.

This impression is printed in rather a coarse gothic type, and not improbably by *Quentel* at Cologne. It is between the character of *Zel* and *Ter Hoernen*, and therefore much inferior to that of Conrad Homborch. Nor should I apprehend its antiquity to be lower than the year 1478. It is printed in double columns, with running titles in coarse capitals, with 42 lines in a full page. The first volume terminates with

**Explicit liber esdrei quartus . : .**

The second volume begins with ' *Thobias*,' and concludes on the recto of the last leaf with the following colophon and armorial device :

**Explicit liber apocalipsis beati  
Iohannis apostoli .**



There are neither numerals, signatures, nor catchwords. The present is a very sound and desirable copy, with many rough leaves, obtained from Mr. Sams of Darlington; a very zealous bibliopolist in the acquisition of specimens of ancient printing. It is handsomely bound in calf, with gilt edges to the leaves. Lord Strangford, our ambassador at Stockholm, who devotes some of his leisure hours to the pleasing pursuits of bibliography; and who gives abundant promise, in the correspondence with which he has been pleased to honour me, of success

and excellence in this pursuit; has favoured me with a very particular description of this impression: but perhaps more minute than its intrinsic importance, or relative rarity, renders necessary. His Lordship makes the first volume, concluding with the Psalter, to contain 337,— and the second 321, leaves: and that in very many of the pages there are only 41 lines.

**1044. BIBLIA LATINA. *Printed by Frisner and Sensenschmit, at Nuremberg. 1475. Folio. 2 Vols.***

The copy under description (formerly in the library of the Eichstadt monastery, now suppressed) presents us, probably, with the noblest volumes, in point of magnitude and condition, which are to be found in this library. The leaves are full of rough edges. The strength and tone of the paper, the boldness of the type, and the frequent introduction of red ink, in the capital initials and head-titles, altogether give us a very extraordinary notion of the pitch of perfection to which the art of printing had attained at Nuremberg. This edition is printed in double columns, without numerals, signatures, or catchwords. A full page contains 60 lines. It commences with a prefatory epistle of the Bishop of Aleria to Pope Paul II. of the date of the 15th of March, 1471—having this prefix by the printer. ‘Quia vestigia sequimur Ioann. An. Ep̄i Aleriensis quē nihil reliquisse cōperimus quod vltiori emendatione ægeat, præter pauxilla quæ vicio compositorum litterarum viciata sunt. Ideoque epistolam quā ipse proposuit omittere noluius. ne cuius doctrinā imitamur, eius condignā laudē videamur supprimere.’ An epistle, by Matthias Palmerius to the same Pope, follows. Then the prolegomena of Aristeas by the same Palmerius. The whole of this introductory portion occupies eight leaves. Then the usual prolegomena of St. Jerom, three leaves. The sacred text follows on the recto of the ensuing leaf, quite at top, and concludes on the reverse of the 211th leaf, including those which have been previously mentioned. The conclusion in the first volume is with the Psalter, as usual. Then follow 30 leaves of the ‘ Interpretationis hebraicorum nominum,’ printed in treble columns, which should probably have been inserted at the end of the sacred text, in the second volume.

The second volume begins with the Book of Proverbs, and the text of the Old Testament ends on the recto of the 129th leaf—followed immediately by the introductory epistle of St. Jerom upon the Evan-

gelists. The second volume contains, in the whole, 216 leaves: having the following colophon and device on the reverse of the last leaf:

There is a copy of this impression of the same date, by the same printers, in the public library at Munich, which contains the colophon on the *recto* of the last leaf; so that there should seem to be two editions. The binding of these magnificent volumes by C. Lewis, in dark blue morocco, is in every respect worthy of their intrinsic value and beauty.

**1045. BIBLIA LATINA. *Without Name of Printer, Place, or Date.* Folio.**

This edition is supposed to be printed in the character of Bartholdus and Richel at Basil, and is chiefly estimable from being an impression 'Fontibus ex græcis,' as the following emphatic colophon denotes:

Fontibus ex græcis hebreorum ḥqz libris  
Emendata satis et decorata simul  
Biblia sum pñs supos ego testor et astra.  
Est imp̄l̄sa nec in orbe mihi similis  
Singula ḥqz loca cū concordantib⁹ extat  
Orthographia simul ḥz bene p̄ssa manet

It has running titles and signatures throughout ; but this copy seems to want a first leaf, containing a title. Bound in blue morocco.

**1046. LIBER BIBLIE MORALIS.** *Printed by John Zeiner, at Ulm. 1474. Folio.*

A noble specimen of John Zeiner's prolific press. This impression is printed in double columns, with running titles, having ornamented capital initials, and an ornamented border round a portion of the first page of the text. This latter, and probably the larger capital initials, are cut in wood. On the recto of the 263rd and last leaf, is the following colophon :

Infinita dei clementia . Finitus est  
liber moralizationum biblie in eiusdem  
laudem & gloriaz compilatus' ac per in-  
dustriū Johannē zeiner de Neutlingen  
artis impressorie ingēm (non penna sed  
stragneis characterib<sup>9</sup>) in opido Ulmensī  
artificialiter effigatus.\* Anno incar-  
natiōis dñi Milleſimo q̄dringentesimo-  
septuagesimoq̄to! die v' o aprilis nona.)

A large and beautiful copy, from the duplicates of the public library at Munich. Handsomely bound in russia by C. Lewis.

**1047. BIBLIA ITALICA. MALHERBI ; Kal. Aug.**  
*Vind. de Spira. 1471. Folio. 2 Vols.*

This is perhaps the rarest impression of all the early Italian versions of the Bible. It is quite evident that Panzer (vol. iii. p. 70) had never seen a copy of it, as he relies upon Le Long and Chevillier, and as he is anxious to have a fuller description. That description, it is presumed, will be found in the present place. These are among the noblest volumes from the press of VINDELIN DE SPIRA ; especially if our opinion be formed from the evidence of a copy of the second volume only, which is in the public library at Stuttgart ; as nothing can exceed the condition and dimensions of that book. Unluckily the present copy,

\* Sic.

obtained from the Mac-Carthy library, was in the most deplorable state, and is proportionably small; but the binder (C. Lewis) has done wonders in restoring it to its present condition.

The recto of the first leaf of the first volume is blank. On the reverse commences the prefatory epistle of Nicolo di Malherbi to the theological professor Laurence, of the Franciscan order. This occupies seven chapters, or almost eight columns, (for the impression is wholly printed in double columns to each page) concluding at the bottom of the recto of the third leaf; when there commences a brief reply of Father Laurence to Nicolo de Malherbis—‘ ordinis gloriosi benedicti Monasterii sācti michaelis d' lemo : abbatē dignissimū maiorē colendū.’ This epistle is in Latin, but the previous one is in Italian. It is followed by

**Tabula dela prima parte dela bibiglia**

which occupies the three following leaves, ending with a reference to the cc. xxxiiii<sup>th</sup> leaf of the text of the volume. Then follow four introductory leaves of St. Jerome's address to ‘ Brother Ambrosius,’ &c. and on the recto of the following leaf the book of *Genesis* begins thus—having a considerable space beneath the running title, which, throughout the impression, is printed in capital letters :

E L P R I N C I  
P I O D I O creo  
Il Cielo et La terra.  
&c. &c. &c.

A full column contains 50 lines. On the recto of the 320th and last leaf (including every thing) and beneath 11 lines only of text, we read as follows :

AMEN  
FINISSE EL PSALTERI  
O DE DAVID

The second volume begins with the ‘ Prologue’ to the book of Proverbs ; containing, in the whole, little more than one column. This is succeeded, on the reverse of the leaf, by the text of the Parables. On the conclusion of the book of *Macchabees*, the prologue to the *New Testament* follows on the recto of the succeeding leaf; and the first chapter of St. Matthew's Gospel succeeds, on the reverse of the second leaf of this prologue, with this prefix only :

Finito largumento . Incomincia leuan  
gelio secondo Matheo .

As in the previous volume, all the running titles are in capital letters; when, on the recto of the 302nd and last leaf, the text of the *Apocalypse* ends, and after the translator's thanks to the Deity for the successful termination of his labours, there follows the

Rime di Hieronymo Squarzafico de Ale  
xandria cōposte a laude di questo uolumne

which are given in the note below.\* This is immediately succeeded by

\* Le celere sagitte or mai Apollo  
deponer uogli : et larghuta lyra  
piglar tu mecho : et col secrato stollo  
De le tue sancte muse : et iui tira  
il resto de li dei : et semidei  
per neder il lauor di chui se mira  
Ciaschun gientil inzegno : et per li dei  
giurano non mai piu hauer neduto  
piu gientil cosa si che se dourei  
Dargli ognī laude poi che an proueduto  
ala tenace eta che non puo fare  
chogni gientil lauor sia disoluto  
Zeusis parasio policreto stare  
se puo or mai larte del suo lauorio  
meglio di questo non si puo mostrare  
Promotheo quando si fece restio  
nela celeste spera per compire  
lhuomo per chui : sena tormento rio  
Non cosci bene nol puote inferire  
ala proportion come costoro  
le lectre belle nelo suo stampire  
Si che tra tutti di questo lauoro  
ne porta laude quel SPIRA gientile  
di VINDELIN che na corona doro  
O beato germanico virile  
che si notabel cosa a giorni nostri  
trouasti col ueder tanto sutile  
Qual e quello lauor che mai se mostri  
piu degno al tuo per mortal fantasia  
che par disceso da celesti chiostri  
Et mo per sua in nata vigoria  
figlia formato quel sancto volume  
de la sacra scriptura in fede mia

the colophon (the verses having unequivocally assigned the impression to Vindelin de Spira) thus :

Impresso fu questo uolume ne lalma pa-  
tria de Venecia neglanni di la salutifera i  
carnatione del figluolo di leterno et omni-  
potete dio .

M . CCCC . LXXI . IN KALEN  
DE . DE . AVGVSTO .

The reverse is blank. The impression has neither numerals nor signatures. This copy is most beautifully bound by C. Lewis, in dark blue morocco.

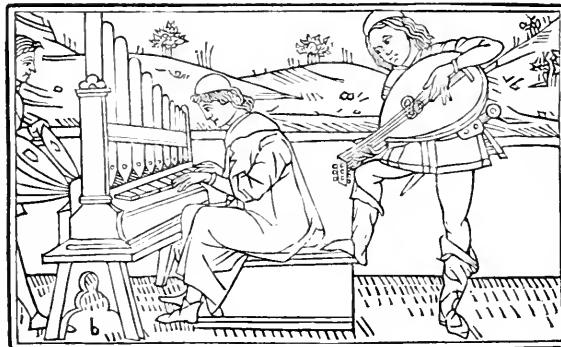
**1048. BIBLIA VULGARE HISTORIATA.** *Printed by  
Giovan Ragazo di Monteferata, at Venice, 1492.  
Folio.*

This is a very elegant volume ; notwithstanding the present copy is far from being desirable, either on the score of size or condition. The title, in red, is on the recto of *a i* : the table ends on the reverse of *a v* : the prologue, on the recto of *a viij*. On the reverse of *a viij*, is a large wood-cut, occupying the whole side of the leaf. The sacred text of the Old Testament begins on the opposite page, within an ornamented frame work of pure Venetian art. The leaves are regularly numbered as far as folio *ccc*—erroneously marked *cccc*—where the *Psalter* terminates. The numerals re-commence with the *Book of Ecclesiastes*, which begins with an almost similar frame work to that at the commencement of *Genesis*. The numerals continue regularly to folio *cc*,

Si ben traducto in materno costume  
che nullo e mancho dal uero latino  
come puo ben ueder chia chiaro lume  
O interprete uiril che per diuino  
inzegno credo che tu il translatasti  
non mai diuiso al testual chamino  
Ormai ciaschun questi gientil pasti  
se po inuitar di la sacra scriptura  
per chui il ben sale et gli uicci son guasti  
Cosci salendo a la diuina altura.

where the *Apocalypse* ends, which is succeeded by a *Life of Joseph*, and a table.

The impression is throughout adorned with elegant little cuts in outline, either of the Venetian or Florentine school. Take, as a specimen, the ensuing—from the *Psalms*, fol. cxci, where probably *David* is represented at the organ, with a musical attendant.\*



Specimens, still more elegant, might be selected. I apprehend the artist to be the same as the one who executed the cuts for the *Dante* of 1491, *vide post*. The colophon, on the recto of fol. cc. of the New Testament, tells us that this edition was

- - - - - stampata  
ne lalma Citta de Venetia par Giouanne Ragazo di  
monteferata A instantia di Luchanthonio di Giunta  
Fiorentino Sotto gli anni de la nostra redemptione .  
M. CCCC LXXXII . Del mese di Luio . Sotto el pō-  
tificato Maximo Innocentio octauo Regnante Augu-  
stino Barbadigo Inelito Principe de Venetia.

The device of Lueas Antonio Giunta, in red, is on the reverse of the next following leaf; and the whole book has the aspect as if executed in his office at Florence. A table of five leaves then concludes the volume. There are signatures throughout. In elegant dark russia binding, by Hering.

\* The bellows-blower is worth attention.

1049. BIBLE (LA GRANDE) *Printed at Lyons.*  
*Without Date.* Folio. Vol. 1.

Unfortunately this copy wants the second volume; the beauty of the printing, and the general splendor of the impression, rendering this defect the more to be regretted. As a specimen of early ornamental printing at Lyons, which may vie with some of the more magnificent productions at Paris, of the same period, the reader may be gratified with the fac-simile on the following page, taken from the recto of the first leaf, and being the first initial letter of the title: 'Le premier volume de la grāt bible en frācois historiee et corrigee nouvellemēt avec le psaultier.' The first nine leaves are occupied by the title, a prologue, and a table: of these, the table occupies eight: then a 'repertoire,' or register of signatures, on one page. As the leaves are regularly numbered, the signatures become of subordinate consideration. There are, in the whole, CCvi. leaves. As a specimen of the manner of representing *three* several actions, or subjects, in the same composition, take what here follows—from 'fueillet viij.'





On the recto of the 256th leaf, is the colophon, thus :

**À la louenge de dieu le createur et de sa tressacree  
mere finist le premier volume de la grant bible en  
francops hystorice & corrigee nouuellement avec le  
psaultier. Imprimee a Lyon**

The Psalter, in fact, as the title implies, concludes the volume. There is no copy of this work in the royal library at Paris. The present copy is handsomely bound in blue morocco by Hering.

**1050. BLESENSIS (PETRI) DE AMICITIA CHRIS-  
TIANA. Printed by Ulric Zel. Without Date.  
Quarto.**

This may be safely pronounced to be the **EDITIO PRINCEPS** of the work. That it is printed by Ulric Zel is certain. There are neither numerals, signatures, nor catchwords. A full page has 27 lines. In the whole, 15 leaves. On the recto of the 15th, beneath the 6th line of text, is the imprint thus :

**Explicit libellus magistri Petri  
blesensis de amicitia cristiana.**

In large and desirable condition. Bound in calf, with gilt leaves.

**1051. BOCCACCIO. IL DECAMERONE. Without  
Name of Printer, Place, or Date. Folio.**

Having already\* delivered an opinion respecting the date, and place of printing, of this edition, it might appear capricious to offer an opinion *different* from that already laid down; were it not justifiable by the indulgence always granted to bibliographers, whose positions are necessarily *conjectural*, in the absence of all *positive* testimony. I presume, therefore, to consider this impression—not as before stated, *posterior* to that of Valdarfer, in 1471, but more probably *anterior*: in other words, of the date of 1470. Yet it cannot be denied that the types appear to have been much used, and that they are of themselves extremely ill-formed and disagreeable to the eye. It is also quite evident, from a comparison of the first few lines of the introductory part, with the same portion in Valdarfer's edition of 1471,

\* *Bibliog. Decameron*, vol. iii. p. 151, note.

that the present text is taken, not only from a MS. of a more loose and ancient orthography, but from one which is also *less copious*. Thus, in the 5th line only, we read, in the present,

nolo trouato inalcuno fragliuali segno . ogli .

whereas, in Valdarfer's edition, between the words ' *quali*' and ' *segno*,' we read ' *se alcuno mai nhebbe*.' Several other verbal omissions, as well as numerous variations in the spelling, &c. occur in the respective pages of these two editions. But a more ample opportunity for the notice of these variations will be given at the end of the following article of Valdarfer's edition—in which the reader will find one complete tale, taken from the *present* edition, and from those of *Valdarfer* and the *Mantua* edition of 1472, running in parallel portions in the same page. In that of the edition under consideration, the critical reader will not fail to observe the more frequent joinings of the article and preposition, with the adjective or substantive to which it belongs; and numerous other instances of careless and inaccurate passages.

Reverting to the typography of the present impression, Lord Spencer has been successful in detecting a perfect conformity of the type of this edition with that of a dateless *Terence* described in vol. ii. p. 409 of the *Bibl. Spenc.* Yet no further advances can be made, in consequence, as to the *appropriating* of the impression under consideration. It is well known that this copy came from the **BORROMEO COLLECTION**, purchased by Messrs. Payne and Foss, and sold by them by public auction in 1817. It is also equally well known that his Lordship gave 121*l.* 16*s.* for the copy itself:—not in the most desirable condition (compared with the copy in the public library at Munich), and wanting four leaves of the text. This impression is executed in long lines, having 40 lines generally in a full page; but it should be noticed that the last *two* full pages have each 44 lines, and the four pages preceding these two have each 43 lines: the last page of all has 41 lines. Like many of the earlier volumes, even from the press of Swaynheym and Pannartz, the register is very irregular towards the right margin. The body of the text is precisely 7 inches by 5½; and the leaves, here numbered with the pencil, extend to 252 of text—with two ms. leaves of table. There are neither numerals, signatures, nor catchwords; but all that we read on the last line of the text, on the reverse of the last leaf, is as follows:

cosa gioua lauerle lecte : : DEO . GRATIAS :

In the Borromeo Sale Catalogue, there is a well executed fac-simile of this conclusion, from which the edition has been emphatically distinguished as the *Deo Gratias Edition*. How far the text substantially varies from that of the immediately succeeding editions, has not yet been determined, as it has never been consulted in the formation of any previous edition; but some notion may be formed of this, from the collations instituted in the following article. Upon the whole, the acquisition of this volume (by no means at an extravagant price) is of essential importance to the Noble Owner of this library, since it may be safely affirmed that there is no other copy of it in this country. It has been elegantly bound, since the purchase of it, by C. Lewis, in dark olive colour morocco. At Munich they possess an exceedingly fine and large copy of it; which had been taken to Paris, and was *restored*.

**1052. BOCCACCIO. IL DECAMERONE. *Printed by Valdarfer. Venice. 1471. Folio.***

At length this FAR-FAMED VOLUME comes to repose in what may be fairly called its natural resting-place. Need the reader be informed that this is the celebrated Boccaccio, respecting the acquisition of which, at the sale of the ROXBURGHE LIBRARY, almost every journal in Europe recorded the particulars! An equally faithful, but more minute and less public, record of the same sale, will be found in the *Bibliographical Decameron*, vol. iii. p. 62-7. Celebrated, and unrivalled, both in price and rarity, as is this precious volume, the description of it need not here occupy a large space; as a very particular account of the arrangement of its materials will be found in a long note, in vol. iv. p. 76-8, of the *Bibliotheca Spenceriana*. But, as was promised in the preceding article, the most desirable object to be accomplished, is, a specimen of its text, compared with that of the *preceding* edition, and with that of the *succeeding* one of 1472: described, in the work just referred to, at p. 73, &c. as without date or printer's name—and erroneously considered as the *Deo Gratias* edition. This succeeding edition (of which his Lordship's copy is greatly imperfect) happens to be the *Mantua edition* of 1472, printed by *Adam de Michaelibus*; of which I saw a perfect copy in the royal library at Paris, and another perfect and truly magnificent one in the public library at Nuremberg.

The reader is therefore now about to peruse the texts of these THREE EDITIONS, arranged in a parallel form, and of which the material discrepancies are marked in italics.

## DEO GRATIAS EDITION.

[L]a lauretta fornita lasua nouella taceua et fra labrigatta chi cō un chi con un altro chi della sciagura degliamanti siridolea et chi lira dellaninetta biasimaua & chi una cosa et chi altra dice ua quando ilre quasi daprofondo pensier tolto . alzo iluiso et adelisa fece segno che appresso dicesse laquale humilmente incomincio . *Iaceuo li* donne assai son coloro che credono amor solamente dagliocchi accelo lesue saette mandare: coloro

VALDARFER, 1471.

[L]a lauretta fornita lasua nouella taceua et fra labrigatta chi cō un chi con un altro chi della sciagura degliamanti siridolea et chi lira de laniuetta biasimaua & chi una cosa et chi altra diceua quando il re quasi daprofundo pensier tolto alzo iluiso & adelisa fece segno che appresso dicesse : laquale humilmente iicomēcio *Piaceuole* donne assai son coloro che credono amor solamente dagli occhi acceso lesue saette mādare : coloro schernēdo che

MANTUA, 1472.

A lauretta fornita la sua nouella taceua & fra la brigata chi con un : chi cō un altro : chi della sciagura degliamāti siridolea & chi lira de laniuetta biasimaua : & chi una cosa & chi una altra diceua : quando ilre quasi daprofundo pensier tolto alzo iluiso & ad elisa fece segno che appresso dicesse : laquale humilmente incomincio. *Piaceuole* donne assai son coloro che credono amor solamente da gli occhi acceso le sue saette mādare :

**DEO GRATIAS EDITION.**

coloro schernendo chetener uogliono che alcun p udita  
si possa innamorare . *Liquili* essere ingannati assai mani-  
festamente apparira inuna nouella laqual dire intendo .  
Nellaquale non solamente cio lafama senza auersi ueduto  
giāmai auere operato uedrete ma ciascuno admisera  
morte auer condocto uifia manifesto . Viglielmosecondo  
re dicicilia come ici ciliani uoglino ebbe due figliuoli  
lun maschio et chiamato ruggieri : laltro femina chi  
amata costanza ilquali ruggieri anzi che il padre morendo  
lascio

**VALDARFER, 1471.**

che tener uogliono che alcun per udita si possa innamo-  
rare . *liquali* essere ingannati assai manifestamente  
apparira inuna nouella laqual dire intendo . Ne la quale  
non solamente cio la fama senza hauersi ueduto giāmai  
hauere operato uedrete: ma ciascuno admisera morte  
hauer condocto uifia manifesto . Guglielmo secondo re  
dicicilia come iciliani uoglino hebbe due figliuoli lun  
maschio et chiamato ruggieri : laltro femina chiamata  
costanza ilquale ruggieri anzi che il patre morēdo  
lascio

**MANTUA, 1472.**

**mādare:**coloro schernēdo che tener uogliono che alcun  
per udita si possa innamorare . liquali essere ingannati  
assai manifestamente apparira inuna nouella laqual dire  
intendo . Ne laqle nō solamente cio la fama senza ha-  
uersi ueduto giāmai hauere operato uedrete:ma ciascū  
admisera morte hauer cōdocto uifia manifesto.

Viglielmo secondo re dicilia come iciliani uoglino  
hebbe due figliuoli lun maschio & chiamato ru-  
gieri : laltro femina chiamata costanza ilquale ruggieri  
anzi

## DEO GRATIAS EDITION.

lascio un figliuolo nominato gerbino . Ilquale dal suo auolo condilgentia alleuato diuenne bellissimo giouane et famoso inprodeza et incortesia . Ne solamente dentro atermi dicicilia stette lasua fama racchiusa ma inuarie parti delmondo senando in barberia era chiarissima laquale in quei tēpi alre dicicilia tributaria era Et tragli altri adleeni orechi lamagnifica fama delleuertu et della cortesia delgerbin uenne fu aduna figliuola delre ditunisi laqual secondo checiascun cheueduta laueua ragionaua

era

VALDARFER, 1471.

lascio un figliuolo nominato gerbino . ilquale dalsuo auolo cōdiligentia alleuato diuenne belissimo giouane & famoso inprodeza et incortesia . Ne solamente dentro atermi dicicilia stette lasua fama renchiusa ma inuarie parte delmondo senando inbarberia era chiarissima: laquale īquei tempi alre dicicilia tributaria era: Et tragli altri adlecui orechi la magnifica fama de lauertu et de lacortesia delgerbin uēne fu aduna figliuola del re ditunisi laqual secondo che ciaseum che neduta lhaueua ragionaua: era

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anzi che ilpatre morendo lascio un figliuolo nominato gerbino. ilquale dal suo auolo condilgentia alleuato diuenne bellissimo giouane & famoso inprodeza & incortesia . Ne solamente dentro atermi dicicilia stette la sua fama renchiusa ma inuarie parti del mondo senādo e ībarberia era chiarissima: laqle inquei tempi al re dicicilia tributaria era: Et tragli altri adlecui oreecchi la magnifica fama dele uertu & dela cortesia del gerbin uenne fu aduna figliuola del re ditunisi laqual secondo che

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era una dellepiu belle crature chemai dalanatura fosse stata formata et lapiu custumata et cōnobile & grande animo Laquale uolontieri deualorosi huomini ragionare udendo contanta affectione lecose ualorosamente opate dalgerbino dauno & dann altro raccontate racolse et si lepiaceuano che essa seco stessa imaginando come facto esser douesse feruētemēte dilui sīnamoro etpiu uolontieri che daltro dilui ragionaua et chinne ragionaua ascoltaua . Daltra parte era si come altroue īcicia

puenuta

VALDARFER, 1471.

naua : era una de lepiu belle creature chemai dala natura fossesta ta formata & lapiu custumata & cōnobile & grade animo laquale uoluntieri daualorosi huomini ragionare udendo contanta affectione lecose ualorosamēte operate dalgerbino dauno & daunaltro raccōtate racolse et si li piaceuāo che essa seco stessa imaginādo come facto esser douesse feruētemēte dilui sinamero et piu uolontieri che daltro dilui ragionaua & chi ne ragionaua ascoltaua . Dalaltra parte era sicome altroue incicia

peruenuta

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che ciascun che ueduta lhaueua ragionaua : era una de le piu belle creature che mai dala natura fosse stata formata & la piu custumata & con nobile & grande animo laquale uoluntiere deualorosi huomini ragionare udendo contanta affectione lecose ualorosamente operate dagerbino dauno & da unaltro raccontate raccolse & si lepiaceuano che essa seco stessa imaginādo come facto esser douesse feruentemēte dilui sinamoro : & pin uolūtieri che daltro dilui ragionaua & chi ne ragionaua ascoltaua .

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peruenuta lagrādissima fama delabelleza parimente et  
delualor dilei . et nō senza grandilecto neinuano gli  
orecchi delgerbino auea tocchi anzi non meno che dilui  
lagiouane infiammata fosse lui dilei auea infiammato .  
plaqualeosa infino adtanto che con honesta cagione dala-  
uolo dandare adtunisi lalictētia impetrasse desideroso  
oltre modo dinerderla adogni suo amico chela andaua  
imponeua cheadsuo potere ilsuo segreto et grande amore  
fasesse perquel modo chemigliore gli paresse sentire et  
dilei

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peruenuta lagrandissima fama delabelleza parimente &  
delualor dilei & nō sēza grādilecto ne inuano gliorecchi  
delgerbino hauea tocchi anzi nō meno che dilui lagiouane  
īfiamata fosse lui dilei hauea infiāmato : perlaqual cosa  
īfino adtanto che con honesta cagione dala uolo dādare  
adtunisi lalicentia impetrasse disideroso oltre modo diue-  
derla adogni suo amico chela andaua imponeua che ad  
suo potere ilsuo segreto & grande amor fasesse perquel  
modo chemigliore gli paresse sentire et dilei nouelle gli  
recasse .

MANTUA, 1472.

ascoltaua . Dalaltra parte era sicome altroue īcicilia  
peruenuta lagrandissima fama dela belleza parimente &  
del ualor dilei & non senza gran dilecto ne inuano gliorecchi  
delgerbino hauea tocchi anzi non meno che dilui  
la giouane infiammata fosse lui dilei hauea infiammato :  
perlaqual cosa infino adtāto che con honesta cagione  
dala uolo dandare adtunisi la licentia impetrasse diside-  
roso oltre modo di uederla adogni suo amico chela  
andaua imponeua che ad suo potere ilsuo segreto &  
grande

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dilei nouelle glirecasse . Dequali alcun *sagacissimamente* ilfece gioie dadonne et portandole come merchânti fanno aduendere et interamente lardore delgerbino aptole lui et lesue cose asuoi comandamenti offerse aparecchiate . Laquale conlieto uiso et lâbasciadore et lâbasciata riceuette et rispostomi che egli dipari amore ardeua una delepiu sue care gioie intestimonianza dicio glimâdo . Laquale il gerbino contanta allegreza riceuette cõquanta qualunque cara cosa riceuer sipossa : & allei

pcostui

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recasse . Dequali alcun *secretissima mente* ilfece gioie dadonne et portandole come merchatanti fanno ad uendere et interamente lardore delgerbino apertoli lui & lesue cose asuoi commandamenti offerse aparecchiate . Laquale conlieto uiso et lâbasciadore & lâbasciata riceuette et risposte che egli dipari amore ardeua una delepiu sue care gioie intestimonianza dicio glimando . Laquale ilgerbino contanta alegreza riceuette conquanta qualunque cara cosa riccerer sipossa : & allei

medisimo

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grande amore facesse perquel modo che migliore gli paresse sentire & dilei nouelle gli recasse . Deq'li alcûo *secretissimamente* ilfece gioie da donne portandole come mercatanti fanno aduendere & interamête lardore del gerbino apertoli lui & le sue cose a suoi comâdameti offersse aparecchiate : Laq'le conlieto uiso & lâbasciadore & lâbasciata riceuette & rispostoli che egli dipari amore ardeua una del piu sue cař gioie intestimonianza dicio glimâdo . Laq'le ilgerbino cõtâta alegreza riceuette con-  
quanta

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peostui medisimo piu uolte scripse et mādo carissimi doni: collei certi tractati tenendo dadouersi sela fortuna conceduto lauesse uedere e toccare. Ma andando le cose in questa guisa et un poco piu lunghe che bisognato non sarebbe ardendo duna parte lagiuane et daltra ilgerbino aduenne che ilre ditunisi la marito al re dignanata: diche ella fu crucciosa oltre modo pensando chenon solamente plunga distantia alsuo amante sallontanaua ma che quasi del tutto tolta gliera & semodo ueduto anesse uolentieri

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piu uolte scripse & mando carissimi doni: conlei certi tractati tenendo dadiuersi sela fortuna conceduto lhauese uedere e toccarse: Ma andando le cose in questa guisa et un poco piu lunghe che bisognato non sarebbe ardēdo duna parte lagiuane & daltra il gerbino aduenne che ilre ditunisi la marito al re dignanata: diche ella fu crucciosa oltre modo pensando che non solamente per lunga distantia alsuo amante sallontanaua: ma che quasi del tutto tolta gliera: & semodo ueduto hauesse volentieri

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quanta qualunque cara cosa riceuer si possa & allei peostui medesimo piu uolte scripse & mando carissimi doni: conlei certi tractati tenēdo da douersi sela fortuna cōceduto lhauesse uedere e toccarse: Ma andando le cose in questa guisa & un poco piu lunghe che bisognato non sarebbe ardēdo duna parte lagiuane & dalaltra ilgerbino aduenne che ilre ditunisi la marito al re dignanata: diche ella fu crucciosa oltre modo pensando che non solamente per lunga distantia alsuo amante sallōtanaua:

ma

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uolentieri accio che questo aduenuto non fosse fuggita sisarebbe dal *padre* et uenutasene algerbino . Similmente ilgerbino questo maritaggio sentendo senza misura neuineua dolente & secospesso pēsaua semodo ueder potesse diuolerla torre pforza se aduenisse che pmare admarito nādasse . Ilre ditunisi sentendo alcuna cosa di questo amore et delproponimento delgerbino et delsuo ualore et dellapotētia dubitando . uenendo iltempo che mandar neladouea alre guiglielmo mando significando cio che

fare

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tieri accio che questo aduenuto nō fosse fuggita sisarebbe dal *parte* et uenutasene algerbino . Similmente algerbino questo maritaggio sētēdo senza misura neuineua dolente & secospesso pensaua semodo ueder potesse diuolerla torre perforza se aduenisse che permare admarito andasse : ilre ditunisi sentendo alcuna cosa di questo amore & del proponimento del gerbino et delsuo ualore & de lapotentia dubitando : uenendo iltempo che mandar neladouea alre guilielmo mando significando cio che fare intendeua et

che

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ma che qsi del tuto tolta gliera : & se modo ueduto hauesse uolūtieri accio che questo adueūto nō fosse fugita si sarebbe dal patre & uenutasene algerbino . Similmente ilgerbino questo maritaggio sentēdo senza misura ne uiueua dolēte & seco spesso pensaua semodo ueder potesse dipolerla torre perforza se adueīsse che p mare admarito ādasse Ilre ditunisi sentendo alcuna cosa di questo amore & del proponimento del gerbino & del suo ualore & dela potētia dubitando : uenēdo iltēpo che mandar

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fare intend eua et chesieurato dalui chenedal gerbino  
neda altri plui ūcio impedito sarebbe lōtendeua difare .  
Ilre guiglielmo che uecchio signore era nedelo inamo-  
ramento delgerbino auea alcuna cosa sentita : non ima-  
ginandosi che pquesto adomādata fosse talsicurta libera-  
mente laconcedette et isegno dicio mando alre ditunisi ū  
suo guanto . Iquale *poi* chelasicurta riceuuta ebbe fece  
una grandissima et bella naue nelporto dieartagine appre-  
stare et fornirla dicio che bisognio aueua adchi su uido-  
ueua

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che sicurato dalui che ne dal gerbō neda altri perlui  
incio impedito sarebbe lontendeua difare : ilre guili-  
elmo che uecchio signore era nedelo iomoramēto delger-  
bino hauea alcuna cosa sentita : non imaginandosi che  
per questo adomandata fosse talsicurta liberamente la-  
concedette & insegno dicio mando alre ditunisi un suo  
guanto . il quale *doppi* chelasicurta riceuuta hebbe fece  
una grandissima & bella naue nelporto dicartagine ap-  
pressare & fornirla dicio che bisognio haueua adchi su  
uidoueua

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mandar nela douea al re guiglielmo mādo significando  
cio che fare intēdeua : & che sicurato dalui che ne dal  
gerbino neda altri perlui ūcio impedito sarebbe lontendeua  
difare : ilre guiglielmo che uecchio signore era nedelo  
inamoramento del gerbino hauea alcuna cosa sentita :  
non imaginandosi che per questo adomandata fosse tal  
sicurta liberamente laconcedette & insegno dicio mando  
alre ditunisi un suo guanto . il quale doppi che la sicurta  
riceuuta hebbe fece una grādissima & bella naue nel  
porto

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ueua andare et ornarla et acconciarla psu mādarui lafigliuola ingranata ne altro aspectaua che tempo . Lagiouane donna chetutto questo sapeua et uedeua occultamente unsuo seruidore mando adpalermo et imposegli che ilbel gerbino dasua parte salutasse et glidicesse come ella infra pochi diera pandarne ingranata . pche hora siparrebe secosi fosse ualente huomo come sidiceua et se cotāto lamasse quanto piu uolte significato laueua Costui adcui imposta fu optimamēte fe lambasciata et adtunisi ritornossi .

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uidoueua andare & ornarla & acconciarla persu : mandarui lafigluola ingranata ne altro aspectaua che tempo . Lagiouane donna che tutto questo sapeua et uedeua occultamente un suo seruidore mādo adpalermo & imposegli che ilbel gerbino dasua parte salutasse & glidicesse come ella in frapochi di era perandarne ingranata : perche hora sipaerebbe secosi fosse ualente huomo come sidiceua & se cotanto lamasse quanto piu uolte significato lhaueua costui adcui imposta fu optima mēte fe lambasciata

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porto dicartagine appressare & fornirla dicio che bisognio haueua adchi su uidoueua andare & ornarla & acconciarla psu mandarui lafigluola ingranata : ne altro aspectaua che tempo . Lagiouane donna che tutto questo sapeua & uedeua occultamente un suo seruidore mando ad palermo & iposegli che il bel gerbino dasua pte salutasse & glidicesse come ella infra pochi di era perādare ingranata : perche hora siparrebe secosi fosse ualente huomo come sidiceua & secotanto lamasse q̄to piu uolte significato

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ritornossi . Gerbino questo udēdo et sappiendo che il reguiglielmo suo auolo data auea lasicurta alre ditunisi non sapea chefarsi . ma pur damor *sospito* auendo leparole della donna intese et pnon parer uile andatosene admessina quiui prestamente fece due galee sottili amare et messiui sudinalenti huomini con esse sopra lasardigna nando aduisando quindi douere lanaue delladonna passare nefu dilungil effecto alsuo aduiso . pcioche pochi de quiui fustato chelanaue compoco uento non guari lontana

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lambasciata & adtunisi ritornossi: Gerbino questo udendo & sapiēdo che il re guilielmo suo auolo data hauea lasicurta alre ditunisi non sapea chefarsi : ma pur damor *sospinto* hanendo leparolle della donna intese & pernon parer uile andatosene ad messina quiui prestamente fece due galee sottili armare & messiui su diualentи huomini con esse sopra lasardigna nando aduisando quindi douere lanaue de ladonna passare nefu dilungi leffecto alsuo aduiso . percio che pochi di quiui fustato che lanaue cōpoco

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significato llauena o costui ad cui iposta fu optimamente fe lambasciata & adtunisi ritornossi: Gerbino questo udendo & sappiendo che il re guilielmo suo auolo data hauea lasicurta alre ditunisi non sapea che farsi:ma pur damor sospinto hauendo leparole della donna intese & per non parer uile andatosene admessina quiui prestamente fece due galee sottili armare : & messiui su diualentи huomini con esse sopra la sardigna mando aduisando quindi douere lanaue de ladonna passare. ne fu dilungi

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lontana alluogo doue aspectadola ripostosera soprauenne . Laqual ueggendo gerbino asuoi compagni disse . Signori seuoi cosi ualorosi siete comio uitengno niuno diuoi senza auer sētito o sentire amore credo chesia . senza il quale sicome io meco medisimo estimo niun mortal puo alcuna uertu o bene inse auere etse inamorati stati siete o sete leggier cosa uifia comprendere il mio disio . Io amo amor mindusse addarui lapresente fatica et cio cheio amo nellanaue che qui dauanti neuedete dimora

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cōpoco uēto nō guari lontana alluogo doue aspectadola riposto sera soprauēne . Laqual ueggēdo gerbino asuoi cōpagni disse . Signori seuoi cosi ualorosi siete comio uitengno niuno diuoi senza hauer sētito o sentire amore credo chesia . senza ilquale sicome io meco medisimo estimo niun mortal puo alcuna uertu o bene inse hauere et se inamorari stati siete o sete leggier cosa uifia comprendere il mio disio io amo : amor mindusse addarui lapresente fatica et cio cheio amo ne lanaue che qui dauanti

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dilungi leffecto alsuo adviso : percio che pochi di quiui fu stato che lanaue cōpoco uento nō guari lōtana alluogo doue aspectandola riposto sera soprauenne . Laqual ueggendo gerbino asuoi cōpagni disse . Signori seuoi cosi ualorosi siete comio uitengno niuno diuoi senza hauer sētito o sentire amore credo che sia . senza ilquale sicome io meco medesimo niun mortal puo alcuna uertu o bene inse hauere : & se inamorati stati siete o sete leggier cosa uifia comprendere il mio disio . io amo : amor mindusse addarui

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dimora Laquale insieme cōquella cosa cheio piu desidero  
 e piena digrandissime riccheze lequali seualorosi huo-  
 mini siete compoca fatica uirilmente combattendo ac-  
 quistar possiamo: dellaqual uictoria io non cerco chei-  
 parte miuenga senon una donna plocui amore imuouo  
 larme ognialtra cosa sia uostra liberamente infindahora  
 andiamo adunque et bene aduenturosamente assagliamo  
 lanaue idio allanostra impresa fauoreuole senza uento  
 prestar le lacitien ferma. Nō erano albel gierbino tante  
 parole

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dauanti neuedete dimora: laquale īsieme conquella casa  
 che piu disidero et piena digrandissime riccheze leqlí  
 seualorosi huomini siete compoca fatica uirilmente con-  
 battendo acquistar possiamo: delaqual uictoria io non  
 cerco che in parte miuēga senon una donna perlocui  
 amore io mouo larme: ognialtra cosa sia uostra libera-  
 mente infin adhora andiamo adunque & bene aduentu-  
 rosamente assagliamo lanaue che dio a lanostra impresa  
 fauoreuole senza uento prestarle lacitien ferma. Non  
 erano

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addarui lapresente fatica. & cio che io amo ne lanaue  
 che qui dauanti neuedete dimora: laqlí insieme cōquella  
 cosa che piu disidero e piena digrandissime riccheze:  
 lequali se ualorosi huomini siete con poca fatica uiril-  
 mente combattēdo acqstar possiamo: delaqual uictoria  
 io non cerco che in parte miuenga senon una donna per-  
 locui amore io mouo larme: ognialtra cosa sia uostra  
 liberamente infin adhora. adiamo adunque & bene aduen-  
 turosamēte assagliamo lanaue: che dio a lanostra im-  
 presa fauoreuole

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parole bisognio pcio cheimessinesi che cōlui erano uaghi dellarapina gia conlanimo erano adfare quello diche ilgerbino gliconfortaua conleparole: pchefacto un grandissimo romore nellafine delsuo parlare checosi fosse letrombe sonarono etprese larmi dierono de remi inacqua et alanaue puennero. Coloro chesopra lanaue erano ueggendo dilontano uenire legalee non potendosi partire sapprestarono alladifesa. Ilbel gerbino adquella puenuto fe comādare che ipadroni di quella sopra legalee mandati fossero selabattaglia

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erano albel gierbino tante parole bisognio. percio che messinesi che conlui erano uaghi delarapina gia conlanimo erano adfare quello diche ilgerbino glicōfortana con le parole: perche facto un grandissimo romore nelafine delsuo parlare che cosi fosse letrōbe sonarouo & prese larmi dierono deremi inacqua & alanaue peruennero. Coloro che sopra lanaue erano ueggendo dilontano uenire legalee non potendosi partire sapprestarono a ladifesa. ilbel gerbino adquella peruenuto fe

cōmandare

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presafauoreuole senza uento p̄stare lacitien ferma. Non erano albel gierbino tante parole bisognio. percio che messinesi che conlui erano uaghi delarapina gia conlanimo erano adfare quello diche ilgerbino gliconfortaua con leparole:perche facto un grādissimo romore nela fine delsuo parlare che cosi fosse letrombe sonarono: & prese larmi dierono deremi inacqua & alanauc peruennero. Coloro che sopra lanaue erano ueggendo dilontano uenire legalee non potendosi partire saprastarono a ladifesa.

ilbel

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selabattaglia non uoleano isaracini certificati chi erano  
et che domandassero dissero se esser cōtro allafede lor  
data dalre da loro assaliti . et insegnò dicio mostraron  
ilguāto delre guglielmo & del tutto negaron dimai senon  
pbataglia uinti arrendersi o cosa chsopra lanaue fosse  
lor dare . Gerbino il quale sopra lapoppa dellanaue  
ueduta aueua ladonna troppo piu bella assai che egli  
secono estimaua ifiammato piu che prima almostrare  
delguanto rispose che quiniui non auea falconi alpresente

pche

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cōmandare che ibaroni di quella sopra legalee mandati  
fossero se lal battaglia non uoleano isaracini certificati  
chi erāo & che domādassero dissero se esser cōtro allafede  
lor data dalre da loro assaliti : & insegnò dicio mostraron  
ilguanto delre guilielmo & del tutto negaron dimai  
senō perbataglia uinti arrēdersi o cosa che sopra lanaue  
fosse lor dare . Gerbino il quali sopra lapoppa de lanaue  
ueduta haueua ladōna troppo piu bella assai che egli  
seco non estimaua infiammato piu che prima almostrare

del

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ilbel gerbino ad quella peruenuto fe comandare che iba-  
roni di quella sopra legalee mandati fossero se labattaglia  
non uoleano. isaracini certificati chi erano & che doman-  
dassero dissero se esser contro alla fede lor data dalre  
da loro assaliti : & insegnò dicio mostraron il guanto  
del re guilielmo & del tutto negaro dimai senon per  
battaglia uinti arrendersi o cosa che sopra lanaue fosse  
lor dare . Gerbino il quale sopra la poppa de lanaue  
ueduta hauea ladōna troppo piu bella assai che egli seco

nō

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pche guanto uauesse luogo etpcio oue dar non uolesser ladonna adriceuer labataglia *sappressero*. Laqual senza piu attendere adsaettare & adgitar pietre lun uerso laltro fieramente incominciarono et lungamente condamno diciascuna delleparti intal guisa combatterono Ultimamente ueggēdosi gerbino poco util fare preso un legnetto che disardigna menato aueano et inquelo messo fuoco con amendune legalee quello accosto allanaue: Ilche ueg-  
gendo isaracini et conoscendo se dinezessita odouersi

arrēder

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del guanto rispose che quiui non hauea falconi alpresente perche guanto uauesse luogo: & percio oue dar non uolesser ladonna adriceuer labataglia *sapparechiassero*. laqual sēza piu attēdere adsaettare & adgitar pietre lun uerso laltro fieramente incomminciarono & longamente condamno diciaseuna de leparti intal guisa combatterono. Ultimamente ueggēdosi gerbino poco util fare preso un legnetto che disardigna menato haueano & inquello messo fuoco conamendua legalee quello accosto alauae:

Ilche

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nō estimaua infiammato piu che prima almostrare del guanto rispose che quiui non hauea falconi alpresente: perche guanto uauesse luogo: & percio oue dar non uolesser ladonna adriceuer labattaglia sapparecchiassero. laqual senza piu attendere adsaettare & adgitar pietre lun uerso laltro fieramente incominciarono: & longamente condamno diciascuna de leparti intal guisa combatterono. Ultimamēte ueggēdosi gerbino poco util fare p̄so un legnetto che disardigna menato haueāo & inquello messo

## DEO GRATIAS EDITION.

arrēder amorire facto sopra couerta lafigliuola delre uenire chesotto couerta piangea et quella menata allaproda dellanaue et chiamato ilgerbino presente adglioocchi suoi lei gridante mhercie et aiuto suenarono et innare gittandola disson: togli noi latidiamo qual noi possiamo et chēte latua fede lameritata Gerbino ueggendo lacru-delta dicostoro quasi dimorir uago noncurando disaetta nedipietra allanaue sifece accostare et quiui su mal grado diquanti *ueneran* montato non altramenti cheun

leon

VALDARFER, 1471.

Ilche ueggendo isaracini & cognosciendose dinecessita o douersi arrender amorire facto sopra couerta lafigliuola delre uenire che sotto couerta piangea et quella menata a laproda de lanaue & chiamato ilgerbino presente adglioocchi suoi lei gridante mercie et aiuto la suenarono & innare gittandola disson: togli noi latidiamo qual noi possiamo & quanto latua fede lameritata gerbino ueggēdo lacrudelta dicostoro quasi di morir uago nō currādo disaetta nedipietra a lanaue si fece accostare &

quiui

MANTUA, 1472.

messo fuoco con amendue legalee quello accosto a lanaue. Ilche ueggēdo isaracini & cognosciendose dinecessita o douersi arrēder o morire: facto sopra couerta la figluola delre uenire che sotto couerta piangea: & quella menata a laproda de lanaue: & chiamato ilgerbino prestamente inanzi adglioocchi suoi lei gridante mercie & aiuto la suenarono & imare gittādola disson: togli noi latidiamo q̄l noi possiamo & quale la tua fede lameritata.gerbino ueggendo lacrudelta dicostoro q̄si dimorir uago nō cu-rādo

DEO GRATIAS EDITION.

leon famelico nellarmento degiouenchi uenuto hor questo hor quello suenādo prima codenti. et conlunghie lasua ira satia chelafame conuna spada ī mano hor questo horquel tagliando desaracini crudelmente molti nuccise gherbino et gia cresciente il fuoco nella accesa naue factone amarinari trarre quello chesipote pappagamento diloro giu sene sciese compoco lieta uictoria desuoi aduersarii auere acquistata . quindi facto ilcorpo dellabella donna ricoglier dimare lungamente et conmolte lagrime il pianse e incicilia

VALDARFER, 1471.

quiui su mal grado diquanti *uergran* montato non altramenti che un leon famelico nellarmento degiouenchi uenuto hor questo hor quello suenādo prima codenti & conlunghie lasua ira satia che lafame cōuna spada imano hor questo hor quel tagliando desaracini crudelmente molti nuccise: gerbino & gia cresciente ilfuoco nel accesa naue factone *asuoi* marinari trarre quello che sipote perappagamento diloro giu sene sciese cōpoco lieta uictoria desuoi aduersarii hauere acquistata: quindi

facto  
MANTUA, 1472.

rādo disaetta ne dipietra a lanaue si fece accostare: & quiui su mal grado diquanti uene eran montato: nō altramenti che un leon famelico nellarmento degiouenchi uenuto hor questo hor quello suenādo prima cōdenti & cōlunghie la sua ira satia che lafame . cossi costui cōuna spada ī mano hor questo hor quel tagliādo desaracini crudelmente molti nuccise: & gia cresciēte ilfuoco nel accesa naue factone *asuoi* marinari trarre quello che si pote per pagamento diloro giu sene sciese compoco lieta

## DEO GRATIAS EDITION.

incicia tornandosi inustica piccioletta isola quali adtrapani diripecto honoreuolmente il fe sepllime et adeasa piu doloroso che altro huomo sitorno . Ilre ditunisia-puta lanouella suoi ambasciadori dinero uestiti al re guigielmo mando dogliendosi dellafede cheglierata stata male obseruata et raecontorono ilcome . Diche ilre guigielmo turbato forte ne uedendo uia dapoter lor giustitia negare che ladomandauano fece prendere ilgerbino et egli medesimo non eſſendo alcun debaron suoi

checōpri

VALDARFER, 1471.

facto ilcorpo de labella donna ricoglier dimare lungamente & con molte lagrime il pianse e incicia tornādosi īustica piccioletta isola quasi adtrapani diripecto honore uolmēte ilfe sepellire eta deasa piu doloroso che altro huomo si torno . Ilre ditunisi saputa lanouella suoi ambasciadori dinero uestiti alre guigielmo mando dogliēdosi de lafede che gliera stata male obseruata et raecontorono ilcome . Diche ilre guigielmo turbato forte ne uedēdo uia dapoter lor giustitia negare che ladomādauano fece

prendere

MANTUA, 1472.

lieta uictoria desuoi aduersarii hauere acquistata: quindi facto ilcorpo dela bella donna ricoglier dimare lungamente & con molte lagrime la pianse . e incicia tornandosi ī ustica piccioletta isola quasi adtrapani diripecto honoreuolmēte ilfe sepellire:& adeasa piu doloroso che altro huomo si torno . Ilre ditunisi saputa lanouella suoi ābasiadori dinero uestiti alre guigielmo mādo dogliēdosi de lafede che gliera stata male obseruata & racontorono ilcome . Diche ilre guigielmo turbato forte

ne

DEO GRATIAS EDITION.

checōpri eghi dacio sifforzasse dirimuouerlo ilcondamno nella testa et insua presentia gliele fece tagliare uolendo auanti senza nepote rimanere che esser tenuto re senza fede . A dunque cosi miseramente īpochi giorni idue amanti senza alcun fructo dellor amore auer sentito dimala morte . morirono comio uo detto .

VALDARFER, 1471.

prendere ilgerbino & egli medesimo non essendo alcun debaron suo che comprieghi dacio sifforzasse dirimuouerlo ilcōdāno ne la testa & insua presentia gliele fece tagliare uolendo auanti senza nepote rimanere che esser tenuto re senza fede . Adunque cosi miseramente inpochi giorni idue amanti senza alcun fructo dellor amore hauer sentito dimala morte . morirono comio uo detto .

MANTUA, 1472.

ne uedendo uia dapoter lor giusticia negare che landomandauano fece prendere ilgerbino & egli medesimo non essendo alcun debaron suo che comprieghi dacio non sifforzasse dirimuouerlo ilcōdamno nela testa : & insua presentia gliele fece tagliare uogliendo auanti senza nepote rimanere che esser tenuto re senza fede . Adunque cosi miseramēte inpochi giorni idue amanti senza alcun fructo dellor amore hauer sentito dimala morte morirono comio uo detto .

Reverting to the precious volume before us, it may be triumphantly remarked, that it yet obtains the proud distinction of being **UNIQUE** on the score of *perfection* : as the researches of no bibliographer (since the sale of it in 1812) have been able to discover *another* **SIMILAR** copy, and as the known copies at Blenheim and Paris are imperfect: the latter

wanting the first leaf of the introductory part, as well as two leaves of the table. In the whole, there are seven leaves of table, and 260 of text. The present is a sound and fair, rather than a very fine copy; and has been recently bound by C. Lewis, in dark green morocco, with every attention to splendor and propriety of decoration. On the outsides are ornaments in the Grolier fashion; in the centre of which are his Lordship's arms, surrounded by the riband of the garter. His cypher and coronet occupy the corner niches. The latter ornaments appear on the back. Within, are the *Roxburghe arms* and supporters; surrounded by much curious and beautiful gilt ornament. The fly leaves are vellum, edged with a fillet of gold. The fore-edges of the leaves are gilt, stamped in the arabesque style. Upon the whole, this book is both adorned and treasured as its extraordinary worth and value demand.

1053 BOCACCIO. IL DECAMERONE. *Printed by J. de Reno. Vicenza. 1478. Folio.*

A table, of five leaves, precedes the text of this author: having the recto of the 5th leaf blank. On signature *a* (1) the text begins thus—the whole work being printed in double columns:

VMANA . CO  
SA.E.LHAuer  
compassione a  
gliaflicti . e cho  
me che a ziascu  
&c. &c. &c.

The signatures, as far as *r*, run in tens: *r*, *s*, and *t* have each only six leaves: *u*, *x*, *y*, and *z*, run in eights. Then *A* 8, *B* and *C* each 10, and *D* 8 leaves. On the recto of *D* 8, first and only column, is the colophon thus: according to the present copy—which however is *not* the original leaf, but a reprint—and which differs, in the collocation of the lines, from the colophon given by Panzer, vol. iii. p. 511-12; although it is quite evident that this bibliographer had never examined the edition itself, and that he relies exclusively upon his authorities. What is singular, the printer has availed himself of the colophon in the Valdarfer edition, substituting his own name for that of Valdarfer—and the words ‘Cū mirabile stampa,’ for the place of nativity of the Venetian printer. The reader may consult vol. iv. p. 78 of the *Bibl. Spencer.*—where Valdarfer's colophon is printed.

I O son Vn cerchio doro che cir  
conserue .

Cento giemme ligiadre: i chui si stila .  
Le oriental perle : chanoda e perfila .  
Le tosche lingue pelegrine & diue .  
Pero qual cercha lombre di suo riue .  
Mi colga inpsso : che amor mi postila .  
Vostre dolceze: e par che acorsfaula  
Gioco e miserie di qualuche uiue .  
M esser giouan bocchacio el pri  
mo Autore .

Fu di mie prose e di quel bel paese  
Che marte uenero p degno honore .  
Giouane da Reno quindi minprese  
Cū mirabile stampa: il cui fulgore  
Dal ciel p gracia infra mortal discese

Se adunque di mi arnese  
Vestir uoleti isuono ad ogni spirto  
Elmio uulgar che orna dilor e mirto

. M . CCCC . LXXVIII .

The type is in a large, round, and somewhat handsome character; differing thereby from the smaller type of the same printer in his edition of Terence and of Phalaris. The present is rather an indifferent copy; in French green morocco binding.

**1054. BOCCACCIO. IL DECAMERONE. *Printed by*  
*A. da Strada. Venice. 1481. Folio.***

This edition has not been described by Panzer from actual examination. It is printed in a round, handsome type, in double columns, the table occupying the first four leaves, without signatures. On the recto of the 5th leaf, *a* (1) the text begins, and continues in the following order of the signatures: *a* 10, *b* 8, *c* 6, *d* 8, *e* 6, and in eights and sixes, alternately, as far as *z*. Then *A* 8, *B* 8, *C* 9—on the recto of *C* 9 (a blank leaf forming *C* ten) is the colophon, thus:

Finise il libro Dechamerone altramente  
detto le Cēto Nouelle . Composto per  
lo Illustrē Poeta Iohāne Boccatio da  
Certaldo . Impresso p Antonio da stra  
da Cremonese i lalma Cittade di Ve  
nesia . Johanne Mocenigo felicissimo  
Principe Imperante neglianni del Si  
gnore . M . CCCC LXXXI . algiorni .  
. xxx . de Mazo .

A sound, desirable copy ; in elaborately ornamented russia binding.

**1055. BOCCACCIO. IL PHILOCOLO. *Printed by  
A. de Gusago Bresano. Venice. 1497. Folio.***

The first leaf, in the present copy, presents us with the title ‘*Philocolo Vulgare*,’ pasted upon the recto of it. The prologue follows on the recto of the ensuing leaf, *a ii*. The work is printed in double columns, with running titles throughout. On the reverse of *n v* is the colophon, thus—beneath four Latin verses of an epitaph upon Boccaccio.

Qui finissee il Philocoło cō la uita di Messer Io  
hañe Boccatio . Impresso i Venetia p Maestro An  
tonio da Gusago Bresano nel . M . cccc . lxxxvii .  
adi . xxii . Nonēbrio . Regnante linclito Principe di  
Venetia Messer Augustino Barbadico

The register below tells us that the signatures, to *n*, run in eights : but that *n* has only 6, and *o* 2 leaves. This copy, obtained from the sale of the Apponi library at Vienna, is in fair sound condition ; and has been recently bound in yellow calf, with gilt leaves.

**1056. BOCCACCIO. GENEALOGIA DEORUM. (*Printed  
by Ter-Hoernen.*) *Without Date. Folio.***

There is a prefix, in three lines, of red ink ; 32 lines are below. A full page contains 36 lines. There are neither numerals, signatures, nor catchwords. On the reverse of the 120th leaf is the colophon, thus :

**Explicit** xij boccacij de genealogia deorū genti  
lum subtiliter ac spēndiose abbreviati . his que  
ad cognicōem poematū min⁹ necessaria sunt re  
iectis . et ēliquis duobus libris q̄r de genealo  
gia deorū non sunt omissis .

Seventeen verses of Dom. Silvester (with a prefix of two lines) succeed. Then a table of six leaves. Although there be no name of printer subjoined, I am persuaded, both from the conformity of the types, and the introduction of red ink, that the present volume was printed by Ter-Hoernen, at Cologne. A sound, desirable copy; in elegant pale russia binding, by Lewis.

**1057. BOCCACCIO. DE PRECLARIS MULIERIBUS.**  
*Supposed to be Printed by Husner. Without Date. Folio.*

This volume may be considered as a companion to the work, by the same author, respecting the histories of the more celebrated characters of the opposite sex. It is also the typographical production of the same printer. It begins on the recto of the first leaf in the following manner :

**Nidie mulieꝝ egregia paululū ab īerti vulgo se  
mot⁹. & a ceteris fere solut⁹ curis . ī eximiā mali .**  
&c. &c. &c.

There are neither numerals, signatures, nor catchwords. A full page has 35 lines. The reader may see a fac-simile of the peculiarly constructed capital letters of this edition, by consulting vol. iv. p. 455, of the *Bibl. Spencer.*; where the same printer's impression of the 'De Casibus Virorum Illustrium' is fully described. Although the name of Husner be wanting, there can be no doubt, from the reasons advanced in the page just referred to, that he was in fact the printer of this volume. In the whole, there are 83 leaves. On the recto of the 83rd and last leaf, we read thus :

**Explicit compendiū Iohānis Boccacij de Certaldo . quod  
de preclaris mulieribus ac famā ppetuam edidit feliciter .**

The present is a sound, large copy; elegantly bound in red morocco by C. Lewis.

1058. BOETIUS. *Printed by Hans Glim. Without Date.* Folio.

It may be fairly inferred that the present impression, although destitute of date, is, in fact, the *EDITIO PRINCEPS* of the author; as Hans Glim was not only an uncommon, but a very early printer. The copy under description may undoubtedly be considered a great acquisition; although, towards the end, the text has been, in part, supplied by ms. There are neither numerals, signatures, nor catchwords. On the recto of the first leaf the text begins thus:

ANICII . MALII . SEVERINITORQVA,  
ti boecii expatrum cōsulari ordine de phica con-  
sulacione\* liber primus incipit .

A R M I N A . Q V I

Quondam studio florēte peregi:  
Flebilis heu mestis cogor inire  
modos .

Ecce michi lacere dictāt scribēda  
Camene .

Et ueris elegi fletibus ora rigant .

Has saltem nullus potuit peruincere terror :

&c. &c. &c.

A full page contains 31 lines. On the recto of the 56th and last leaf, beneath seven lines of 'REGISTRVM QVINTERNORVM,' we read the printer's name, thus:

HANS GLIM .

This edition may be said to be uncollected by editors, as well as almost unknown to bibliographers; and the present is presumed to be the only copy of it in England. This copy is elegantly bound in dark blue morocco by C. Lewis. Consult also the *Bibliogr. Decam.* vol. ii. p. 6.

\* Sic.

1059. BOECIUS DE CONSOLATIONE PHILOSOPHIÆ.  
*(Printed by Ther Hoernen.) Without Date.*  
 Quarto.

The signatures *a 8* and *b 6* occupy the preliminary leaves; having 26 lines in a full page. The text is set up with great attention to latitude of margin. The text of the author begins on the second set of signatures, *a 1*: being much spaced, and having only 14 lines in a full page. The signatures, as far as *s*, appear to run in eights: but *s*, *t*, and *v*, have each only six leaves. On the recto of *v* is the colophon, thus:

**Explicit boecius de consolacōne phīe**

This is a very uncommon edition. That it was printed by *Ther Hoernen* seems quite certain, from the similarity of the type to that of his avowed productions. Probably the same printer executed both the preceding and the present edition. The paper, and method of setting up the page, are similar. This copy is disfigured by one of the most overcharged annotations in ms. ever beheld.

1060. BOETIUS. Germanicè. *Printed by J. Schott at Strasbourg.* 1500. Quarto.

The title—‘Boecius der hoch berumpt meister vnd Poet dem trost der weiszheit’—is over a wood cut of philosophy, personated as a female, approaching Boetius, sitting upon a bank. The same ornament (precisely in the Strasbourg style of art) is repeated on the recto of *a iiiij*. The initial letters of this impression are somewhat singular; as a fac-simile of that on *i ij* may serve to shew:



The signatures, to *o*, run in eights: *o* has *only* six. On the reverse of the 6th is the colophon, thus:

Getruckt vnd vollendet durch  
Johannem Schot zu Straß-  
burg vff Montag nach samt  
Johans enthaubtung . Anno  
M . fünfhundert .

The device of the printer—his initials, with an ornament between, more like a cauliflower than a tree, is beneath. This sound copy, obtained at Augsbourg, is bound in brown calf with gilt leaves.

**1061. BOECIUS DE DISCIPLINA SCOLARIUM. *Without Name of Printer, Place, or Date.* Quarto.**

This is a singular and rare volume. The lines are much spaced, there being only 14 in a page. The impression begins thus:

Estra nouit intentio de scola  
riū disciplina xpendiosū pos-  
tulare tractatū . vtinā cōpendi  
osū asp̄iritus mei paruitate . prout facul-  
tas suppetit . et ingenij declinitas . erūp  
&c. &c. &c.

There are neither numerals, signatures, nor catchwords. On the recto of the 43d and last leaf, is the subscription thus:

Explicit textus boecij  
de disciplina scolarium

This edition is printed with a stout gothic letter (of the Cologne cast \*) upon paper of an excellent substance. The present copy is charged with a most plentiful sprinkling of ms. annotation. In calf binding.

\* Not unlike the characters of Ketelaer and De Leempt.

1062. BOIARDO. COMEDIE DE TIMONE. *Printed by Peregrino di Pasquali, &c.* 1500. Quarto.

The present copy unluckily wants the title page, on sign. *a i*; as the text follows on the recto of *a ii*. Another yet more important deficiency is to be regretted: the wanting of signature *g i*. The title, as prefixed to the prologue, on *a ii*, is thus:

TIMONE Comœdia del Magnifico Conte Mathe Maria Boyardo C. de Scādiano tra ducta de uno dialogo de Luciāo a complacē tia de lo Illustrissimo principe Signore Hercule Estense Duca de Ferrara: & cætera.

The signatures run in sixes, with the exception of *g*, which appears to have only four leaves, including a blank one. On the reverse of *g iii* is the colophon, thus:

Qui finisse una comœdia dicta Timone tra ducta de uno dialogo di Luciano per el Magnifico cōdam Mathe Marie Boyardo stam- pata in Scandiano per Peregrino di pasquali e Gasparo criuello da Scandiano Regnante el Magnifico, e, generose Conte, e, caualiero Misere Zoanne Boyardo Conte de Scādiano de Casalgrande de Arceto: & cætera.

M . 500 . adi 12 . Feuerare .

One of the most barbarously printed volumes in the library. In dark calf binding.

1063. BONONIA ILLUSTRATA. *Printed by Plato de Benedictis.* Bologna. 1494. Quarto.

Plato de Benedictis was a very elegant printer, and the present volume may justly be numbered among the most successful of his productions. The title, in red, in a large lower case gothic, is on the recto of the first leaf. On the reverse commences the commendatory set of

verses by Nicolas Burt of Parma, to John Bentivoglio. The prefix is in red. Bentivoglio is the author of the work, and his text begins on the reverse of *a ii*. On the recto and reverse of *d ii*, are some interesting passages relating to the liberality of the author's father towards the comforts and conveniences of the city of *Bologna*.\* The work ends on the recto of *d v*. On the reverse begins a set of complimentary verses (some of them sufficiently interesting) by different authors, which terminate on the reverse of *e v*. On the recto of *e vj*—is the colophon: too curious and particular to be abridged.

AdLectorem .

BONOniæ: anno salutis . M . cccc . lxxxviii . Ex officina Platonis de Benedictis huiuscæ artis exacroris probatissimi Libellus q̄pulcherinis carachteribus impressus . In quos Origo, situsq; Bononiæ . Hinc uiri illustres: qui ingenio claruerint tam domestici, q̄ externi . Templa quoq; ac corpora sanc torum ibidem conseputa . Postmodum oppida, uicus, factones: quæ quondam hic uiguere . Gestaq; Bononiensium sub breuitate contenta: una cum illustri Bentiuolorum genologia connuermantur . Si quid tamen in eo mendæ et erroris īser

\* ' . . . Quot sudores: quot lucubrationes sit percessus. Quas anxietates: quot mētis suspiria: ut me ad feliciorē statum redigeret: ut me indemnē et illibatā conseruaret: nostro non indiget testimonio comprobari. Nam opere pretium nunc est, priuatorum domorum ornamenta cernere: quæ quidem uctustate quadam exesa: inculta consumptaq; aspiciebantur. Nunc uero ipsius principis cura istaurata: auro et argento delibuta: nec non et colorū uarietate leuigata nitescunt. Hic nimirū, post cetera in me bona: senatus cōsulō: æreq; publico, uias: uicus stratasq; direxit: ac silice strauit durissimo. In me Edes: palatia construxit: et maxime pretorianum noua lapidum structura instaurari curauit: Aerarium publicum prope forum reduxit: et adornauit. Hic forum publicum uariis apothecis circundatum ampliauit. Cloacas ad utilitatem sanitatemque communē in me plurimas condidit. Turrin quoque quadrangularem ad mei ornatum, more priscorum nobilium, apud suum et peculiare palatium (iam mira arte fabricatū) sua impensa conflauit: atque perfecit,' &c. *d ii, rev.* No mention is made in this book of the printing office of **BALTHAZAR AZOGUIDI**—whereas matter of less importance might have been easily spared to make room for it! On the reverse of *c iii*, notice is taken of the little town of *Nonantula*, adorned with a magnificent monastery? Was the vellum Breviary, printed at Nonantula in 1480 (see *Bibl. Spencer*, vol. i. p. 145) executed in this monastery?

tum fuerit : non impressoris negligentia : sed potius famulorum incuria pretermissum putas . Nam ille ingenio : litteraturaq; nō mediocri dotatus : et tali exercitio iter cæteros excultissimus est .

The register, below, indicates that the signatures *a*, *b*, *c*, *d*, run in eights; and *e* in six. The present large and desirable copy is bound in red morocco by C. Lewis.

1064. BRANT (SEB.) OPUSCULA. *Printed by J. Olpe.* 1496. Quarto.

The first of these tracts is entitled 'Liber Faceti docens mores hominum : præcipue Juuenum, in supplementū illorum qui a Cathone erant omissi : per Sebastianum Brant. in vulgare nouiter trāslatus.' This title is over a large wood-cut of a schoolmaster with four children before him : to the right, at bottom, appear to be the arms of the printer. The work is, throughout, executed in Latin rhyming verses, with a German metrical translation—and seems to be the same as that known under the French version of the 'Contentance de la Table.' This however may be considered a much more rare and curious tract. The device of Olpe, at the end, a lion rampant with his fore-paws upon a shield, bears the date of 1496. Some verses of Brant 'to the studious youth,' conclude the volume on the recto of the 16th and last leaf.

The second of these opuscula is entitled 'De Moribus et Facetiis Mense' (a 1). On the recto of the following leaf the work begins thus :

*Thesmophagia*

**G** Es rerum natura parens, ita icipit oēs  
 Et parit : vt nate, potuq; cibog; dietim  
 Indigeāt : pasciq; velit, aut viuere nolit  
 Natur ein mutter aller ding  
 Entpfocht vñ gebirt vff solichgedig  
 Argesschopfde : das sie on alle wanck  
 Sich bruchen mussen spissz vli dranck  
 &c. &c. &c.

This work also contains rules for good conduct at table, and the name

of 'Catho' is more than once introduced in the text. On the recto of the 18th leaf are some verses entitled 'Exhilaratio cōuiuij post fercula'—beginning thus:

Paulatim cordi tandem rorante lpeo  
Leticia: osculasq; genis. & verbula linguis:  
Fas tibi: verboz vult<sup>9</sup> ad ludicra quamvis  
Inclinare scias: teneraq; cupidinis aurem  
Uellere: &c.

On the recto of the 20th and last leaf, it concludes thus:

Postcere qui mensis decori sint lector honores  
Si cupis aut mores: dogmata nostra legas.  
Grecia legifere cereri sua thesmophoria  
Indidit: at per nos thesmophagia patet.

Translatum in teuthonicum  
Basilice per Sebastianū Brant  
Utriusq; iuris doctorem. An-  
no rē. Nonagesimo Kalendis  
aprilibus.

These are sound copies, (obtained at Augsbourg) neatly bound in  
russia by Lewis. I do not remember to have seen any other copy of  
either, at recent book sales.

1065. BRANT. STULTIFERA NAVIS. *Printed by  
Marnef, at Paris.* 1498. Quarto.

A reprint of the well known Basil edition of 1497: of which see a  
copious account in the *Bibl. Spencer.* vol. iii. p. 203. The present impres-  
sion contains clii. numbered leaves, exclusively of three leaves of  
index, and a fourth and the last with the printer's device on the reverse.  
The imprint is on the reverse of the cliiind leaf:

— - - - - in  
laudatissima urbe Parisiensi: nup opera & p̄motiōe  
Gofridi de marnef. Anno salutis nostre. M. CCCC.  
XCViii. die. Viii. Martii

The wood-cuts are much inferior (though the same in character) to those in the Basil edition. The present is a sound copy, in brown calf with gilt leaves.

**1066. BREVIARIUM MOGUNTINENSE. *Without Name of Printer, Place, or Date.* Quarto. 2 Vol.**

These volumes appear to be printed in a very capricious manner; as to the introduction of two or more different types in the same page. Mr. Horn (from whom his Lordship obtained the copy) has favoured us with a memorandum, which will be found in the subjoined note.\* The type has, at first sight, the character of the Cologne press; and yet we fancy we discover occasionally something like Schoyffher's workmanship. The smaller of the gothic types, with which a whole page is sometimes printed, is frequently very irregular in line. On the reverse of the first leaf

**Secunt benedictiones in matutinis**

Six leaves of calendar follow: then a leaf, on the recto of which are three tables, one line each, and to the right of which we read

**Hee tres tabule Incipiunt. An  
no dñi Milesimo quadringen  
tesimo septuagesimo q̄rto. &c.**

\* In the library of St. Bartholomew at Frankfort, there is an edition of this same Breviary, printed with the identical type, but with some small differences. It is mentioned by Panzer, vol. ii. p. 125, no. 35, and has, on the recto of the first leaf, which is here blank, the following *printed* note:

[S] ubiectum volumen psalterii breviariique maguntinense impressorie artis industria perfectum & feliciter consummatum est in domo fratrum clericorum communis vite vallis sancte marie † eiusdem diocesos in Ringavia. Anno domini M cccc lxxiiii sabbato post Reminiscen, cuius primarium exemplar quum summa diligentia ac multo labore ad normam veri ordinarii moguntini emendatum fuit, &c.

Here the author gives the reason why so great care was taken to procure this impression; namely, to introduce uniformity, so little before attended to. As for instance, some churches said, 'asperges me hysopo,' while others said 'asperges me domine hysopo.' This first page is printed in the large type of the Breviary, and has 30 lines and a half. **ALEX. HORN.**

† Vulgo *Marienthal*: a now suppressed monastery, in the district of *Ringaw*, opposite to *Mentz*, on the right bank of the *Rhine*. A. H.

From hence we may infer that the work was printed in 1475 or 1476. There are neither numerals, signatures, nor catchwords. The first volume contains 341 leaves: concluding thus, on the recto of the last—

**Collecta.**

**Retende qm̄s dñe fidelibus tuis dexteram  
celestis auxiliij vt et te toto corde p̄quirant  
et que digne postulant r̄sequi mercantur. Per. x**

The second volume, or part, begins precisely in the same manner as to the calendar and table. It contains, in the whole, 380 leaves: ending thus, on the recto of the last leaf:

**Thoma Cantuarien̄.**

**Item de memoracione bte vḡis an. lxx f r̄uāda**

A remarkably beautiful copy—bound with great taste in blue morocco by C. Lewis—of this very rare impression of the Mentz Breviary.

**1067. BREVIARIUM SEC. US. SAR. Printed by  
Pynson. Quarto.**

Unfortunately the colophon has received an injury—part of it being deliberately cut out—so that I am unable to ascertain the date, if any, of this impression. This copy came from the Macarthy library. It is a very thick, small quarto volume, printed UPON VELLUM, in double columns. The copy, though very sound and desirable, has been somewhat eropt by a French binder. I suspect it had a title, although the text begins on signature *aa i*. There are several sets of signatures. The first, to *gg* inclusively, is in eights: then *A* with seven leaves, though it should seem, from the marked signature extending to *A iiiii*, to have eight leaves: or, if eight leaves go to the first *A*, then sign. *A i*, of the second *A*, is wanting. *A, B, C*, in eights, then follow. Another set, *A* to *H*, succeeds, in eights; as far as *G*: *G* has six and *H* four leaves. A fifth set follows: *a* to *q* in eights: on the reverse of *q viij*, is the colophon:

**Breviariū secundū vsum Sarum examinatū castiga-  
tū ac correctū, nouorūq̄ festorū additionibus & Pice  
adornatū, mādato et impensis serenissime principis  
dne videlicet Margarete comitisse Richemondie et**

derbie, ac matrix illustrissimi, dñi nostri Regis henrici  
septimi Arte quoqz & industria Ricardi Pynson  
eiusdem dñi nostri Regis impressoris precipui ad  
signū sancti Georgii in fletestrete londōn. comoranti  
xxv die mensis N... [cetera desunt.]

Pynson's small armorial device, with supporters, is at bottom. This copy is printed, in a very skilful manner, upon vellum of good quality. Originally it must have been a beautiful book. The present soiled appearance arises from the pious use made of it by a former owner. It is in red morocco binding. This edition was unknown to Herbert.

1068. BREYDENBACH. ITINERARIUM, &c. Germanicè. *Printed by Erhart Rewich.* Mentz.

1486. Folio.

On a reference to the *Bibl. Spencer.* vol. iii. p. 217, it will be seen that the subject of a *German* impression of Breydenbach, of the above date, has been pretty copiously discussed. The volume before us, beautiful and perfect in every respect, affords an uncontrovertible testimony of the existence of a Mentz edition, printed in the German language.\* In the public library at Munich, from whence this copy was procured, (as a present to his Lordship) there are not fewer than four or five duplicates of this very impression; but in the transactions which took place between the curators of that library and myself, respecting Mentelin's German Bible, described at page 37, ante, I was allowed the privilege of selecting the present copy: which contains (wanting in his Lordship's copy of the *Latin* impression of the same date) the large wood-cut of VENICE—here, the very first plate in the book, preceding that of the city of 'Modon.'

In describing this edition, it will be only necessary to observe, that it contains *all* the cuts peculiar to the *Latin* edition;—and that the impressions are absolutely from the *same blocks*, as the retention of the *Latin* titles decidedly shews. The impression is without numerals, signatures, and catchwords; but it contains 161 carefully counted leaves—and in this enumeration those portions of the folded plates are considered as leaves which have *printed text* on one side or the other. On the recto of the 161st leaf is the colophon—in five lines, thus:

\* Since writing the above, Messrs. Payne and Foss have imported *another* German edition, without date, having the same cuts; and apparently exhibiting the same text.

Dises Werck ymhaltende dte heyligen repſzen gen Theſalem zu dem heiligen grab vnd furbalz zu der hochgeb-lobten jungfrauwen vnd mertrepn ſant Katheryn durch Erhart rewich von Uttricht ym der ſtatt Meynitz getrucket ym jar vnsers heyls. tuſent. vier hundert. vñ lxxxvj. ym dem. xxj. tag desz Brachmonedts. Endet ſich ſeliglichen.

The device, precisely as given in the *Bibl. Spencer.* vol. iii. p. 227, is below. The reverse is blank. The present copy is bound by C. Lewis in olive coloured morocco—in a perfectly beautiful and appropriate style.

\*\*\* I cannot conclude the article of Breydenbach, without making the *amende honorable* to my bibliographical friend, at Paris, M. Brunet the Younger. In the *Bibl. Decameron.* vol. i. p. 196, I have questioned the accuracy of his judgment in specifying, as *copper* plates, what I thought must necessarily be *wood*, the cuts which accompany the French Lyons edition of 1488. I own that I advanced a mere argument of probabilities, against the assertion of an accurate bibliographer, who spoke from actual knowledge, or ocular demonstration. When I was at Paris, M. Brunet shewed me the identical edition; and I was instantly convinced of my error at the first glance at the cuts. They are doubtless impressions from *copper-plates*, and form a very curious link in the chain of research relative to early copper-plate engraving.\*

1069. BUCH DER WEISZHAI. *Printed by Leonard Holl, at Ulm. 1483. Folio.*

We have here a (unluckily very indifferent) copy of a work of the greatest popularity in the xvth and xvith centuries. It is called the *Book of Wisdom*, which is here said to have been first written in the *Hindoo language*, and to have been presented to *Anastres-Passri*, King of Edom (?), who ordered it to be translated into the Persian language by his physician Berosias. It is said to contain, under enigmatical forms, a complete code of the mystical knowledge of the Bramins. Panzer, in his Annals of early German typography, says that this book was afterwards translated from the Persian into the Arabic under the title of

\* A copy of the same character was recently sold, if my recollection be accurate, at Mr. Sotheby's.

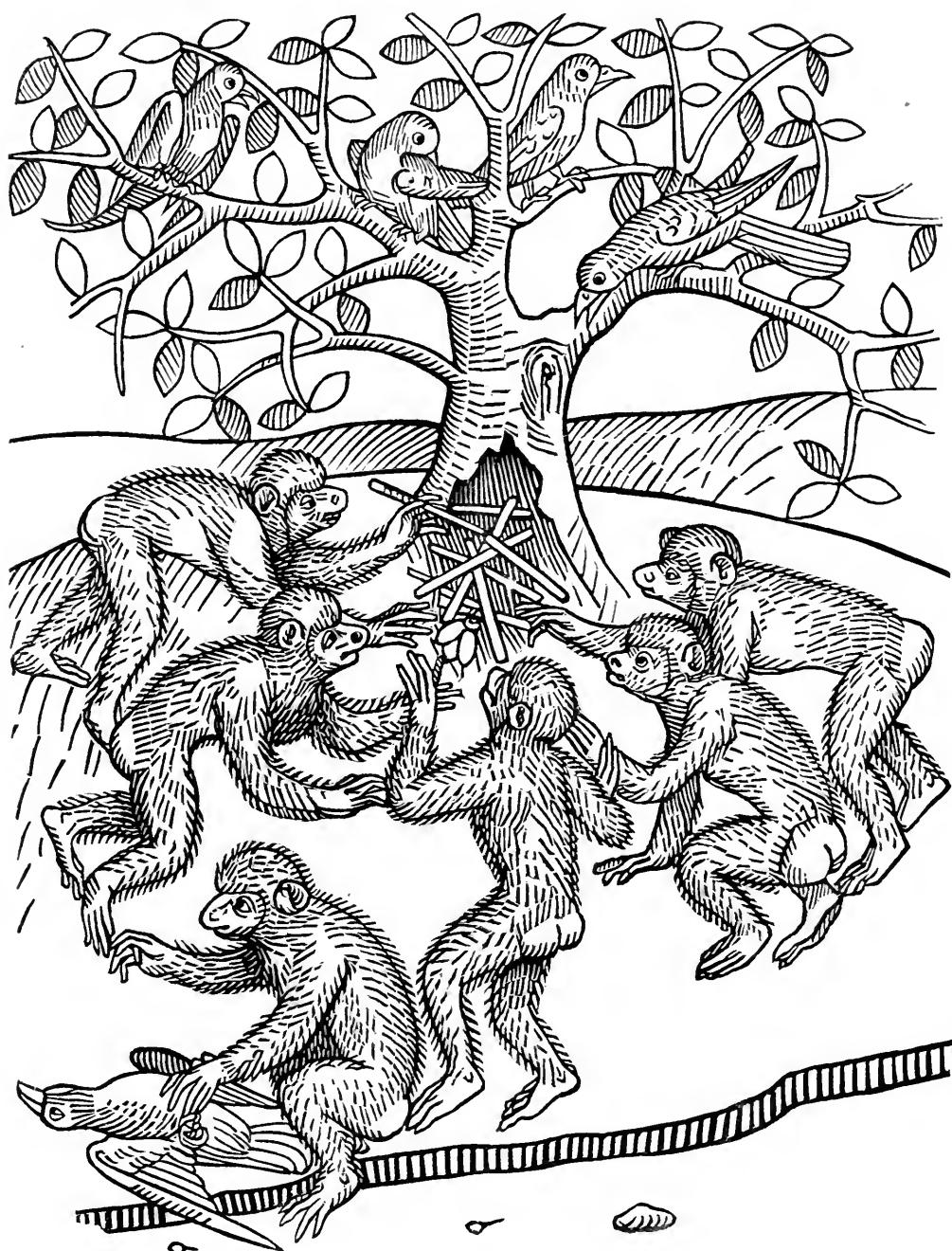
*Kellila wa Dimnah*; from thence into Turkish and Hebrew, and from this last, by a certain John de Capua, into the Latin language; the latter under the title of **DIRECTORIUM VITÆ HUMANÆ** [for which see post—in alphabetical order.] The only known German copy is at Goettingen, and is described by Kaestner.'

The preceding is a note by Mr. Horn upon the fly leaf of the present copy: his Lordship having obtained the volume from that intelligent bibliographer. As to the *origin* of this performance, perhaps, like that of all other similar performances, it must be attributed to an *Eastern* invention. *Fables* were the favourite channel of moral instruction by almost all the Asiatic writers, and perhaps Æsop himself, by some future erudite antiquary, may be traced to the same origin. This is a work, upon which the *artists* of the xvth century delighted to exercise their talents; and as it appears to be a volume of extremely rare occurrence, the reader may not be displeased with the graphic specimens which are here submitted to his consideration. On the reverse of the first leaf we have a representation of King Anastres tassri delivering the 'Book of Wisdom,' *to be translated*, into the hands of his physician Berosias. (See the first wood-cut in the following pages.)

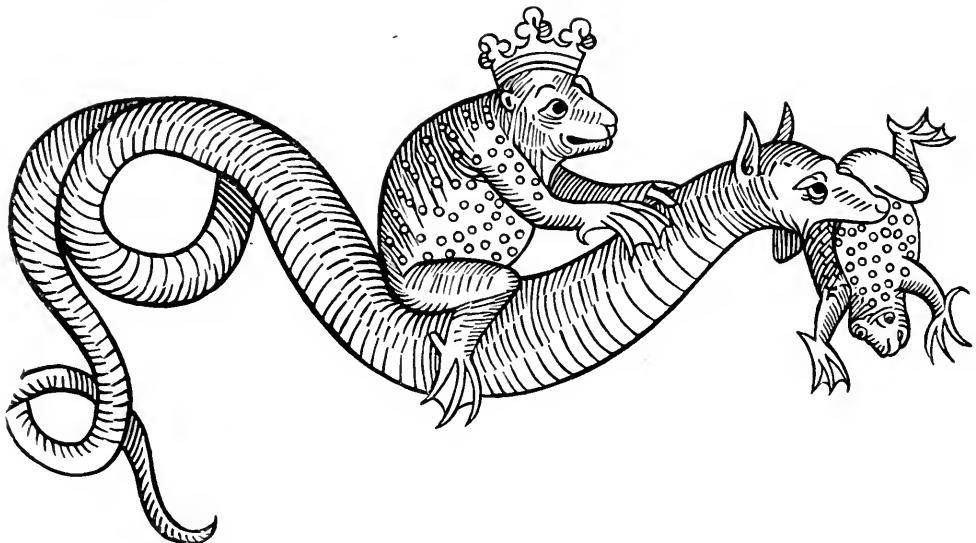
The next representation, (see p. 91) from the second chapter, describes the vain attempts of some monkies to light a fire with wood in the trunk of a decayed tree, where they saw a phosphoric light ('lucula') on a cold night. They are represented as blowing with their breath and attempting with their hands, what, in the nature of things, cannot be accomplished. Some birds, in the branches of the tree where they are thus endeavouring to kindle a fire, reproach them for their vain efforts—telling them to desist from attempting impossibilities. One of these birds is caught, and beaten for 'his wisdom.'

The third representation (see p. 92) relates to a Serpent going to the King of the Frogs, and imploring him to renew his lost strength and appetite: for that now he could not do as heretofore—in devouring half a score of his majesty's subjects for his breakfast. He tells the king that he happened to enter into the house of a hermit, when his beloved son trod upon him, and that he turned round and bit him in consequence. The hermit prayed to his god that the serpent might henceforth lose his venom and power of molestation. In consequence, he wanders very wretchedly among his companions. The King of Frogs tells him that if he will allow him to ride upon his back, whenever he chooses, he may be allowed two frogs each day for his support—for 'certainly he cannot live without food.' The request is complied with; and we have here his croaking majesty upon the amphibious horse, the latter in the act





of taking advantage of the king's permission to devour one of his subjects.



The impression under description is very handsomely printed, in long lines, with ornamental initials, such as we see in the *Ptolemy* of 1482, by the same printer: *Bibl. Spencer*, vol. ii. p. 303. The signatures A to z run in eights; with the exception of a, which has 10 leaves. A fresh alphabet, with the letter A only, then follows: concluding the volume on the 10th leaf of the same signature, thus:

Gedruckt vñ vollendet durch lienhart hollen  
zù ulm, nach cristi geburt. M. cccc. lxxxij. iar  
auff den . xxvij. tag des mapenß.

On the reverse is a large wood-cut of the fox and a bird—perhaps the cock. Notwithstanding the indifferent state of this copy, it is yet a volume of very great interest. In russia binding.

1070 BULLA ANNI JUBILEI. (*Printed by Ulric Han*) *Rome. 1470. Folio.*

Although no name of printer be subjoined to this very curious document, there can be no doubt of its having issued from the press of Ulric Han. It consists of one sheet only, in folio; to be dispatched, in the

form of a letter, to the several metropolitan churches of the continent. The copy under description (procured for his Lordship by Mr. Horn) was absolutely folded and sent as a letter—with the following address: ‘*Honorabili Viro Domino Georgio Vicario Majoris Ecclesiae Argentinensis, pio charissimo*,’ &c. This address is yet preserved in the hand writing of the time; and the present copy, formerly in the archives of the cathedral at Strasbourg, ‘was saved from destruction by a literary gentleman when the mob pillaged and burnt all public documents, in the beginning of the French revolution.’ This is the observation of Mr. Horn. The Bull is entitled *BULLA ANNI JUBILEI*; and at the fifth and sixth lines of the third page of it, we learn that it was to take effect upon Xmas-day, 1475—which concluded the year 1474—‘for the next following twenty five years.’ The object in granting the indulgence was, to stir up the faithful to fight against the Turks—as it bewails ‘grauissimas quoque turchorū & infidelū aduersus fideles persecutio[n]es assiduas.’ It is thus dated: ‘*Datum Rome apud sanctum Petrum Anno incarnationis dominice Millesimaquadragesimoseptuagesimo Tertiodecimo Kal. Maii Pontificatus nostri Anno Sexto.*’ The present valuable copy is in foreign red morocco binding.

1071. CÆSAR (J.) *Printed by Zarotus. Milan.*

1477.

The address of P. J. Philephus to J. Simoneta, the Ducal secretary, is on the reverse of the first leaf; in which the author does not seem to have been aware of previous impressions of Cæsar at Rome and Venice. He observes that the names of people, places, and rivers, subjoined to the text of Cæsar, have been supplied by a learned man of the name of Raymundus Marlianus, who had long sojourned in foreign parts. On the recto of the following leaf, signature *a z*, the text of Cæsar commences. The *Gallic War* concludes on the reverse of *h 10* in eights, with the exception of this latter, which has ten leaves. On the recto of *s viij*, we read the following colophon:

Anno Christi . M . CCCClxxvii . Die vero . x . Mensis Februarii . Hoc opus diligenter emendatum Antonius zarothus parmensis huius preclare artis magister polittissimus quam maxima potuit diligentia impressit .

The reverse is blank. A blank leaf follows, forming the 8th to signature *s*: all the preceding, from *h*, being in eights. On signature *A i*

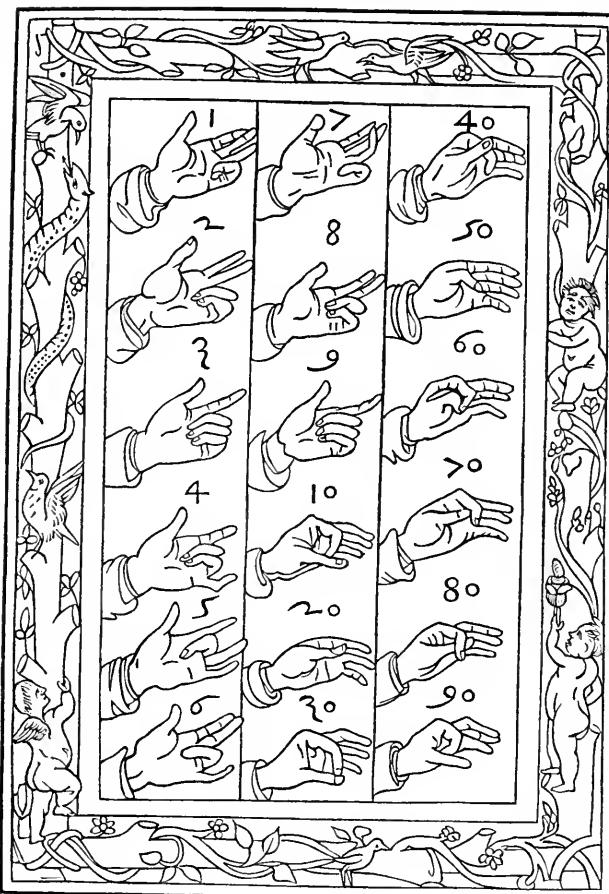
commences the 'Index Commentariorum,' &c. which concludes on the reverse of C vj, in eights. The present large and desirable copy, obtained from the Apponi collection, has been recently bound in dark olive morocco by C. Lewis. See Panzer, vol. ii. p. 28.

**1072. CÆSAR.** Gallicè. *Printed by Verard (1488.) Folio.*

I apprehend this to be the *earliest* impression of the French version of Cæsar's Commentaries. The author of the translation was **ROBERT GAGUIN**. The dedication is to Charles VIII. of France, and the date of the conclusion of the translation (on the reverse of the last leaf) is 1488. But I apprehend the date of the printing to be a year or two later. Each of the eight books has a wood-cut: the whole of which are repeated; with the exception of the large wood-cut on the recto of *a ii*, *a i* appearing to be blank. The signatures run *a* to *n* in eights: *o* has six: and *p* three leaves. On the reverse of *p iii*, is Verard's usual imprint beneath his usual device. The book is printed in Verard's smaller letter. A desirable copy; in elegant red morocco binding by C. Lewis.

**1073. CALANDRUS.** **DE ARITHMETHRICA.** *Printed by L. de Morgiani and G. T. da Maganza, at Florence. 1491. Octavo.*

This little volume, obtained from the library of the country residence of my friend Baron Von Moll, of Munich, is interesting—not so much for its intrinsic worth or absolute scarcity—as from its exhibiting an unquestionable proof of the great attention paid to the **FINE ARTS**, at Florence, even in publications for the common use of the vulgar. The title page appears to be wanting. The address of Philip Calandrus to Julianus Lorenzo de Medici follows. It occupies only one page, and is succeeded by a brief exposition of the nature of the work. On the reverse of the third leaf (including the title-page) we have the following illustration of teaching numbers by means of the position of the fingers.



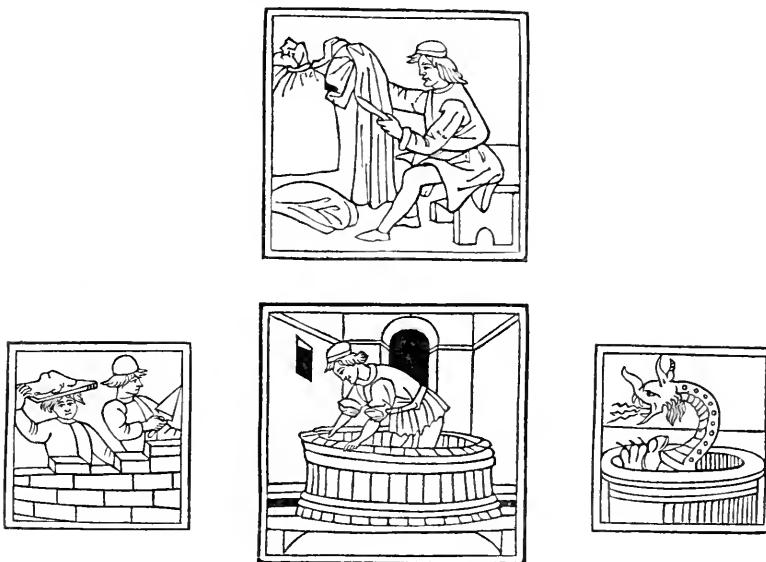
A pretty close copy of the same wood-cut may be seen in *Recorde's Grounde of Artes*,\* printed by Harrison and Bynneman in 1582, 8vo. Indeed it was common in most elementary works of the same character. After a considerable number of cuts, explanatory of the multiplication table, we come to a series of tables of a different description ; of which I beg leave to present the reader with the first embellishment, on signature *c iii*. It affords a pretty fair specimen of the elegance of these ornaments ; and may perhaps be the more interesting, as the portraits at bottom are probably intended for those of *Petrarch* and *Laura*.

\* Consult the *Bibliographical Decameron*, vol. ii. p. 329, for some account of this book.



Perhaps all popular books of arithmetic have been chiefly copies of their common origin. Hence, in the work before us, after going through the usual elementary parts, we come to the illustration of the *Rule of Three*, and other departments of the science, several of the questions being accompanied by an embellishment, of which the following are specimens.





The signatures appear to run in eights, to *p*, which latter has only four leaves; *k* is omitted. On the reverse of *p iii*, is the colophon, thus:

**Impresso nella excelsa cipta di Firenze per**  
**Lorenzo de Morgiani et Giovanni**  
**Thedesco da Maganza fi**  
**nito a di primo di**  
**Gēnāio 1491**

The present is a very indifferent copy. It is bound in yellow calf, with gilt leaves.

**1074. CALDERINUS IN JUVENALEM. *Printed at Rome.* 1474. Folio.**

This edition is executed in long lines, with a small delicate type, closely printed, and begins with a prefix of four lines, in roman capitals, upon signature *a ii*—*a* being considered as blank. The signatures run in eights and sixes, alternately. On the recto of *h vij*, and last leaf,

is the following colophon—beneath an epistle of Calphurnius to Moretus:\*

**Domitii Calderini Veronensis Commentarii in Iuuenalem  
Cum Defensione Commentariorum Martialis : Et Recrim-  
inatione Aduersus Grammaticum Ad Iulianum  
Medicen Florentinum : Editi Romæ  
Kal. Septembris . M . CCCCLXXIII .**

Audiffredi (*Edit. Rom.*, p. 157-8) concludes, against the opinions of Maittaire and Crevenna, that this edition was printed at *Venice* and not at Rome; and he also thinks, differing in like manner from the preceding bibliographers, that the expression ‘*Editi Romæ*’ does not absolutely mean printed with types at Rome, but that it has reference to ‘some ms. copy of Juvenal, finished by Calderinus about the calends of September, and has been rashly copied in the above colophon.’ There is another intrinsic proof of a *Venetian* press in the execution of this impression, which has escaped the acuteness of Audiffredi—the *Greek* characters, uniformly introduced, are decidedly a *Venetian fount* of letter. The present uncommon volume is in very sound condition, bound in *russia*.

\* As this epistle is rather short, and holds forth great promise of the correctness of the edition to which it is subjoined, with a severe censure upon previous impressions, the reader may not be displeased with its insertion in the present place :

**CALPHVRNIVS BRIXIENSIS ANTONIO MORETO  
BRIXIENSI AMICORVM OPTIMO SALVTEM .**

XPOSITIONES Domitii Calderini in Iuuenalem summa cura recognoui :  
quas exclusa in cæteros maliuolentia : cæteris omnibus quas in Iuuenalem  
adhuc uiderim præferre non dubito : In quibus quæ abstrusa erant : in lucem edita sunt .  
Quare quod de Martiale diximus : idem de hoc opere Iuuenalis præclarissimo affirmare  
possum superioribus temporibus minime intellectum fuisse : Dum turba illa ruditis : antiqui-  
tatum ignara quasdam ineptias minime tolerandas effunderet . Quod quum Domitio viro  
eruditissimo litterarum studiosi plurimum debeant : ut tibi quoque se debere fateantur  
necesse est : qui curas : & eniteris : ut haec diligenter impressa ad studiosorum manus  
perueniant . Nâ cæteri impressores : qui tuo consilio non utuntur : libros deprauare con-  
sueuerunt: quod certe huic arti turpissimum est .

VALE

**1075. CAMPANI OPERA OMNIA. Printed by Eucharius Silber at Rome. 1495. Folio.**

A huge wood-cut of a bell, with eight Latin verses beneath, occupies the frontispiece. The signatures run, I six, *i* nine: *a* four: *a* (*i* blank) eight: *b*, *c*, in eights: *d* to *l* in sixes: *l* eight: *a* eight: *b*, *c*, *d*, in sixes: *e* four: *f* eight: *g*, *h*, six: *i* four: then *i* six: *a* eight: *b* six: *c* eight: *d* six: *e* eight: *f* six: *g* eight: *h* six: *i* six: *k* six: *l* four: *m* four: Then *a* ten. Next *A* to *F* in eights: *F* six: *G* eight: *H* six: then three leaves of table. *A* (*i* blank) in six leaves: *B* four: *C* six: *D* four: *E* four: *F* four: followed by two more leaves—on the reverse of the second of which is the colophon. This is one of the most provokingly capricious volumes, in respect to signatures, ever opened. A sound copy: in elegant calf binding.

**1076. CASSIANUS: DIE XXIV. GULDIN HARPFFEN. Printed by Bämler at Augsbourg. 1472. Folio.**

This is a German version or paraphrase of the *Collationes Patrum* of Cassianus, by the celebrated John Nyder; a great moralist of the xvth century, and who died at Nuremberg in 1438. The present impression, the *first* of the German version, is of considerable rarity, since it has escaped the researches of Quetif, Fabricius, Hamberger, and Panzer; the latter of whom (*Annalen der alten Deutschen Litteratur*, 1788, 4to. p. 66) was indebted for his account of it to a reimpresion, of the date of 1488, as noticed by Zapf in his *History of Printing* at Augsbourg, vol. i. p. 23. The present account of the volume before us may be probably therefore considered as the first in print. The impression commences on the reverse of the first leaf with a table, which ends on the recto of the second leaf. On the reverse of this second leaf is the following quaint prefix, printed in red ink, in nine lines—the only Latin passage, and the only red-ink printing\* in the volume: ‘[S]i in cuiusquam latini viri manus liber iste inciderit non alemanum. sed Cassianum loqui volo intelligat nec stili barbaries terreat. verum sentenciarum veritas alliciat Vtinam multa latina sic barbarum esset. et Jheronimus minime vapularet, et Augustinus haud longius apud xpianos exularet. Quatenus autem manifestius quod legis lector intelligas. hic liber a quodam egregio sacrarum litterarum professore. magistro Johane Nider, ordinis predica-

\* With the exception of an initial capital on the recto of fol. 136.

torum fratre de latino in volgarem Nuremberge translatus est.' The reverse of the following leaf is occupied by a large wood-cut of the Almighty sitting upon his throne, surrounded by crowned figures, who appear to be playing upon their harps: illustrative, I conclude, of the title of the work—“*the twenty-four Golden Harps*”—played upon by the elders in the Book of Revelations, before the throne of the Almighty.

The title, in eight lines, is at top of the ensuing leaf; verbally (if not literally) the same as given by Panzer from the impression of 1488. This first, and every full page, contains 29 lines. There are neither numerals, signatures, nor catchwords; but there are ornamental printed initials (which begin on the reverse of the 8th leaf) somewhat in the manner of those of Leonard Hol, (see *Bibl. Spencer.* vol. ii. p. 303) but simply in the outline, and with less darkness of effect. On the recto of the 161st, and last leaf, is the colophon thus:

Hie enndē sich die . xxijij . guldin harpſtē, die gezo  
gen seind allenthalbē aufs Collaciōb<sup>9</sup> patz, das  
ist aufs d'hepligē altuater büch . Und die hat ge-  
trückt Johannes Bämler In der Kœfserlichen stat  
Augspurg An freptag vor weihennächten .  
Anno ic In dem . Ixxij . iare .

The reverse is blank. Panzer says a good copy of the work (I presume of the edition of 1483) is in the public library at Nuremberg. The present is a remarkably clean and desirable copy; presenting us with a specimen of that rich, black printing, and cream-coloured paper, for which the productions of Bämler's press are sometimes eminently distinguished. The first page has an ancient and neat illumination. This copy is handsomely bound in dark blue morocco by Hering.

**1077. CASSIODORUS. DE REG. ECCL. PRIN. *Without Date.* Folio.**

The title is over a strange device, probably that of the printer (being the letters W F O L within a G, surmounted by a cross, thus:

Cassiodori senatoris viri dei  
de regimine ecclie primitiae hy-  
storia tripartita feliciter traxit

The work is printed in a small neat gothic character, in double columns, extending to *m* in eights: *m* having only six leaves, and *n* four. Then a table, having A six and B four leaves. These copies are not free from ms. annotations; but, in other respects, they are sound, clean, and desirable. In calf, with gilt leaves.

**1078. CATHOLICON.** *Without Name of Printer, Place, or Date.* Folio. 2 Vols.

This is one of the many ponderous reprints of Gutenberg's edition: the colophon of which is religiously observed.\* The type is a sort of semi-gothic, of which I remember to have seen several specimens, in books of little account, upon the continent. It is somewhere between that of the *Speculum V. Bellovacensis*, printed by Mentelin in 1473, and that of the *Fortalitium Fidei*—of which a fac-simile is given in the ensuing pages. A full page of this edition contains 65 lines. There are neither numerals, signatures, nor catchwords. The present is a magnificent copy, with many rough leaves, sumptuously bound in russia by Hering.

**1079. CATHOLICON.** *Without Name of Printer, Place, or Date.* Folio.

It will be only necessary to state, that the present is a fine sound copy (bound in pale russia by Lewis) of one of the numerous reprints of the famous Catholicon JOANNIS BALBI DE JANUA, supposed to have been first printed by Gutenberg in 1460: see the *Bibl. Spencer.* vol. iii. p. 32. This reimpresion, like the greater number of them, retains the original colophon: *ibid.* It has running titles, but no signatures or numerals. A full page has 58 lines. The type is a middling size gothic, skilfully executed, with rich black ink.

**1080. CATO MORALISSIMUS.** *Printed at Basil.*  
**1486.** Quarto.

This is an elegant and early specimen of the Basil press. The title, 'Moralissimus Cato cū elegantissimo cōmento,' is over a wood-cut of two men in close conversation—an embellishment, which I think I have seen in some work published by Gerard Leeu at Antwerp. The signatures extend to *f* in eights: *f* having the following colophon on the

\* See it in *Bibl. Spencer.* vol. iii. p. 37.

reverse of the 7th leaf, in eleven lines, in a handsome large lower case gothic. ‘ Hic finem aspice Catonis viri moralissimi : & in via moram sane grauissimi cum commento fratris Roberti de euromodio monachi Clareuallis : Tā verborum ornatu limato : quam sentētiarum grauitate preclaro : vt ex Jouis cerebro videatur emanatū : *Impressum Basilee decima quarta die Junij. Anno domini. M. cccc. lxxxvi.*’ The paper, type, and printing, are equally creditable to the press from which the volume issued. A very desirable copy: in red morocco binding.

**1081. CAVALCA. IL SPECHIO DELLA CROCE. *Without Date, Place, or Name of Printer.* Quarto.**

Whoever examines the types of this book with those of an edition of *Æsop* of 1476 (see the *Bibl. Spencer.* vol. i. p. 228) by Zarotus, will immediately observe that both volumes came from the same press. The present volume, executed in the gothic letter, contains *a* to *l*, inclusively, in eights. On the recto of the last leaf,

DEO GRATIAS AMER  
FIDIS

See also *Bibl. Spencer.* vol. iv. p. 93. This copy is sound, but very much cropt.

**1082. CECHO ASCULANO. *Printed by Bernardinus de Nouaria in 1487.* Quarto.**

Having treated so fully of the earlier impressions of this work,\* it will be only necessary to say that the above title is on the recto of the first leaf. On *a ii*, the text commences. The signatures run in eights to *k*, which latter has only six leaves. On the reverse of *k v* is the colophon:

Venetiis per Bernardinum de nouaria.

. M . cccc . lxxxvii . die . xviii .

Decembris

A register occupies the following and last leaf. An indifferent copy, in neat calf binding.

\* *Bibl. Spencer.* vol. iv. pp. 94, 478.

1083. **CECCHI ASCULANO.** *Printed by Thomas di Piasis at Venice.* 1492. Quarto.

In describing the present edition, which has been obtained by Lord Spencer chiefly as a specimen of a printer of no very ordinary occurrence, it will be only necessary to observe that it contains signatures *aa* to *kk* in eights : *kk* having only six. On the reverse of *kk vj*, is the colophon, thus :

Venetiis per Thomā di Piasis . Mccccxcii .

The present is in every respect a large and desirable copy ; elegantly bound in dark russia by C. Lewis.

1084. **CEREMONIALE ET ORDINARIUS NIGRORUM MONACHORUM DE OBSERVANTIA BURSFELDENSI.** *Without Name of Printer, Place, or Date.* Quarto.

This is a very curious volume to the ecclesiastical antiquary. It was obtained from the monastic library of St. Peter's at Salzburg, and was probably printed as early as 1476. In the absence of positive evidence, it may be difficult correctly to assign to it a printer ; but I apprehend it to have been executed by Schoeffher, at Mentz, in his second large type—precisely of the same form and character as that which appears in the *Breviarium Moguntinense*, described at p. 85, ante. It is executed however with more regularity ; and at first glance might be mistaken for the larger type of Ulric Zel. An inscription on the reverse of the fly leaf, of the date of 1508, tells us that this book was brought to the monastery by brother Quiring, the venerable Abbot of the monastery ' Integerñsee,' (qu.?) The appropriation of it to the Salzburg library bears date 1634. There are neither numerals, signatures, nor catchwords. The ' Ceremonies,' commence with a prologue and table, and conclude on the reverse of the 112th leaf, thus :

Expliciūt ceremonie nigroꝝ mōchōꝝ  
ordīs scī bndcī de obſuācia bursfeldī

The prologue to the *Ordinary* immediately follows, on the recto of

the ensuing leaf, and concludes on the recto of the 202d leaf, from the beginning of the volume inclusively :

**Explicit ordinarius diuinorum nigrorum  
monachorum de oblatuacis Bursfeldensi**

A full page has 26 lines. The present is a most desirable copy ; in dark blue morocco binding by Hering.

**1085. CHRYSOSTOMI SERMONES. Latinè. Printed  
by B. Azzoguidi. 1475. Quarto.**

In Azzoguidi's smallest type, which might easily be mistaken for that of Bertochus or J. de Reno. It is upon the whole a neatly executed volume, with ample margins, which have been here unluckily invaded by the industrious pen of some ancient possessor of the copy. On the reverse of the first leaf is the register. This is followed by a Latin address to the Pope (Sixtus IV.) having the following subscription :

M . CCCC . LXXV . Die  
duodecimo Maii . Ex offi-  
cina Baldaseris azzoguidi  
ciuis Bononiensis .

Eight leaves of table follow. Then the work ; comprehending 99 leaves—without numerals, signatures, or catchwords. A sound and desirable copy. Bound by C. Smith in dark blue morocco.

**1086. CICERO DE OFFICIIS. Printed by Ulric  
Han. Without Date. Folio.**

The copy under description occupies the second place after the 'De Oratore' of 1468, in the precious volume mentioned in the *Bibliogr. Decameron*, vol. i. p. 387-8. It is an impression of the very rarest occurrence. On the recto of the first leaf it begins thus :

**Qa[n]q[ue] te marce fili anū  
iam audientem . Cratippum idq[ue] athenis  
habūdare oportet preceptis institutisq[ue] phi-  
&c. &c. &c.**

There are 26 lines below. A full page contains 32 lines. The Greek passages are omitted. On the recto of the 24th leaf, we read

Liber primus explicit Secundus  
Officiorum feliciter incipit : .

On the reverse of the 37th leaf, is the following subscription :

M. T. C. Liber Secundus Officiorum  
Feliciter explicit Tertius uero incipit.

Then a blank leaf.

On the reverse of the 54th leaf (of printed text) is the last colophon, thus :

Marci Tullii Ciceronis officiorum liber  
feliciter explicit Tercius & Vltimus . : .

The whole impression is uniformly in Ulric Han's smallest roman type, with the exception of the first line of text in each book, which is (as usual) in a very large gothic. The condition of this copy may be gathered from that of the succeeding.

**1087. CICERO DE SENECTUTE. *Printed by Ulric Han. Without Date. Folio.***

**EDITIO PRINCEPS.** On the recto of the first leaf the text begins thus, without any prefix :

**tite si quid ego te adiuto**  
curamue leuasso que nunc te coquit & uersa  
pectore fixa & qua deprimeris et quod erit precii

There are 26 lines below. A full page contains 32 lines. There are neither signatures, numerals, nor catchwords. The text is printed in the small, early type of the printer, and as the present treatise is inserted in a volume of Ulric Han's earlier editions of the works of Cicero, bequeathed by him to some monastery, (see *Bibliogr. Decameron*, vol. i. p. 387), and is placed between the years 1468 and 1469, it is fair to infer that the execution of it may be assigned to that period. In the whole, there are only 13 leaves: the colophon being thus—in the last line of the last page,

## . . . M. T. C. Liber de Senectute feliciter Explicit

The condition of this volume is matchless in every respect. It has been recently covered in dark blue morocco, in a tasteful and appropriate manner, by C. Lewis.

1088. CICERO. DE AMICITIA. PARADOXA. (*Printed by Ulric Zel.*) *Without Date.* Quarto.

We have here a very beautiful copy of a rare edition. The name of the printer is not subjoined, but there can be no doubt of its having been executed by Ulric Zel. What is rather uncommon in his productions, a full page contains only 25 lines. There are neither numerals, signatures, nor catchwords. On the reverse of the 25th leaf we read,

**Finit liber ciceronis de amicicia.**

Then follow the ' Verses of the xij Wise Men ; ' succeeded, on the reverse of the second leaf, by the Horatian ode—beginning

**Diffugere niues . redeūt iam gmina cāpis .  
Arboribusq; come .**

which usually concludes the earlier editions of the Offices of Cicero. The ode terminates at the bottom of the ensuing leaf. The reverse is blank. Then an entire blank leaf. The Paradoxes ensue :

**Marci Tulij Ciceronis  
paradoxa Incipit .**

In the whole, 13 leaves : forming, with the preceding, including the blank leaf, 41 leaves. On the reverse of the 41st :

**Marci Tulij Ciceronis  
paradoxa explicit .**

This most genuine and desirable copy is bound in olive-coloured morocco by C. Lewis.

1089. CICERO. EPISTOLÆ AD FAMILIARES. *Without Name of Printer or Place.* 1471. Folio.

This is an extremely rare edition ; and, as Panzer has intimated, is sometimes confounded with that attributed to the press of Vindelin de Spira. It appears certain that Panzer himself had never seen it. See his *Annal. Typog.* vol. iii. p. 71 : vol. iv. p. 4. Nor do the authorities, to which he refers, furnish any intimation as to the supposed printer: yet it not only strikes one, on the first glance of it, that it might have been printed by ADAM, but a careful comparison of the types, with those in the *Virgil* put forth by this printer, and recently acquired by Lord Spencer, (vide post) has absolutely confirmed me in the conjecture. The capitals, without any exception—but such as may be accounted for from the accidental varieties in printing—are sufficiently similar. The lower-case, or smaller letters, have a perfect conformity—especially in the *æ*, *m*, *e*, *h*, *ȝ*, and *r*—and indeed the only apparent difference entirely arises from the copy of the *Cicero* being more heavily pulled at the press.

As Adam, in his edition of *Virgil*, appears to have pretty strictly copied the impression of 1471, by V. de Spira, so in the present instance, we seem to have an equally faithful reprint of the Spira or Jenson edition of Cicero of the same date. The introduction of the Greek passages, or rather the formation of those characters, clearly denote the volume to have been printed at *Venice*. The impression under description is destitute of signatures, numerals, and catchwords. A full page has 40 lines. In the whole, there are 144 leaves. The colophon, on the reverse of the last leaf, is as follows :

Tullius ingenua præfulgens mente solebat  
Has Cicero claris mittere patriciis  
Marco respondent multa quos arte notarat  
Eloquium priscis summo in honore fuit .  
. M . CCCC . LXXI .

The present copy, although large and tolerably sound, is not in the most desirable condition. It is in *russia* binding.

1090. CICERO. **DE AMICICIA.** (*Printed by Guldenschaiff.*) *Without Date.* Quarto.

From similarity of type, this rare edition is conjectured to have been printed by Guldenschaiff. On the recto of the first leaf, the title is thus :

**Μ. Τ. Ε: De amicicia**

A full page has 26 lines. Without numerals, signatures, and catch-words. On the recto of the 26th and last leaf, the text terminates at the 10th line, without subscription or imprint. A genuine sound copy, in olive coloured morocco binding.

1091. CLUSA JACOBUS DE: **DE APPARITIONIBUS ANIMARUM.** *Printed at Burgdorf.* 1475. Folio.

This is a curious and uncommon tract; and in a typographical point of view it is not a little interesting, inasmuch as it gives us the identical type, used at *Strasburg*, in the impression of *Henricus Ariminensis*. The prefix, on the recto of the first leaf, is thus :

**Tractatus de apparitionibus animarum post exitum eaz⁹ acorporib⁹. et de earundum receptaculis. edit⁹ in erfordia ab excellentissimo viro Jacobo de Clusa ordinis cartusiensis. sacre pagine professore doctissimo.**

It may be curious to specify the title of the contents of this rare volume. *Prim.* de egressu animarum &c. a corporib. per sententiam mortis. (A droll story is told on the recto of the third following leaf, from the homilies of St. Gregory—demonstrating that ‘ nothing is more conducive to frighten away devils, at the dying hour, than the presence and prayers of pious people.’) *Sec:* de receptaculis et locis ad que perducuntur post egressum. et de habitudinibus eorum. *Tert:* de apparitionibus. que fiunt ab animabus exutis ad hom. viventes. *Quart:* de experimentatorib. siue inquisitorib. har. animar. et quomodo expeditat eos esse dispositos. *Quint:* de ceremoniis precedentibus ad istam experientiam. *Sext:* de interrogatoriis ab animabus facientibus. *Sept:* quomodo cognosci valeant si vere aut ficte appareant et de modo cognoscendi bonum spiritum e perverso. *Octav:* quomodo sint executiones suffra-

gorum faciende si aliqua desiderant a uiuentibus. Et considerandus est aduentus et recessus earum.' The preceding will give some notion of the general character of the work. On the recto of the 26th and last leaf is the colophon, thus :

**Explicit tractatus eximii doctoris Jacobi de Clusa ordinis cartusiensis de apparitionib<sup>9</sup> et receptaculis animarum exutarū. impressus in opido Burgdorf Anno dñi millesimo quadragesimo septuagesimo quinto.**

A register is beneath. This is a very desirable copy, in elegant calf binding.

**1092. (DE) CONSERVATIONE SANITATIS. Printed by J. P. de Lignamine. 1475. Quarto.**

The prefatory address of the printer to Pope Sixtus IV. is written with an animation, approaching to arrogance, in defence of the labours of the author of that preface : who, it seems, had been accused of carelessness, frivolity, negligence, and almost even of insanity, in some of his previous labours. This address is also remarkable in some parts for its fulsomeness to the Pope. A table of two leaves follows it. The text comprehends 131 leaves, and concludes with a most extraordinary passage. On the following and last leaf, are the colophon and register. The colophon is thus :

Rome in domo Nobilis uiri Iohannis Philippi de Lignamine Messan<sup>9</sup>  
S. D. N. familiaris hic libellus imp̄ss<sup>9</sup>  
est. Anno dñi. M CCCC LXXV. DIE  
XIII Mensis Ianuarii. Pont. Syxti  
III. Anno eius quarto.

A sound copy ; in green morocco binding.

**1093. CONSuetudines FEUDORUM. (Printed by Schoeffher. Mentz.) Without Date. Folio.**

As far as one may judge from consulting Panzer's *Index*, vol. v. p. 164, this work seems to have escaped his researches. It is a curious and valuable, as well as a rare book. That it was printed by Schoeffher,

in his largest and third size type, is unquestionable—from comparing it only with the *Grammatica Rudimenta* of 1468—where these two founts of letter distinctly appear. The copy before us, in the finest condition, contains the text in two columns, in the largest type of the printer, with the commentary, surrounding it, in the third size type. The title, in red, is thus :

*Incipiūt iſuetudīnes ſeu  
doꝝ. Et primo de hijs qui  
ſeudū dare pñt. Et quali-  
ter acquiratur & retineatur*

There are neither numerals, signatures, nor catchwords. In the whole, 36 leaves only; upon paper of very stout texture. The last leaf contains a chapter,

*De statutis et iſuetudībꝫ contra lib-  
tatem ecclesie editis*

This leaf is printed entirely in the largest letter, in two columns; containing 51 lines in a full column. This desirable copy, elegantly bound in russia by Hering, was obtained from the library of St. Peter's monastery at Salzburg.

1094. **CRONICA PONTIFICUM IMPERATORUMQ;**  
*Printed by Schurener de Bopardia, at Rome.*  
1476. Quarto.

This is a very indifferent specimen of the press of the printer. The work seems to be a mere reprint of the edition of Philip de Lignamine in 1474: see vol. iii. p. 251. The passages therein extracted—relating to the operations of the early printers—Gutenberg, Fust, Mentelin, and Swoynheym and Pannartz—are also to be found in the present impression. There are no signatures, catchwords, or numerals. On the reverse of the 76th and last leaf, is the following colophon :

*Hic Libellus Impressus est Rome p Magistꝝ  
Iohannem Schurener de Bopardia Anno a  
Natiuitate domini nostri Iesu Xpristi Mille  
ſimoquadragesimoseptuagesimosexto*

Die Sabbati Decima Mensis Februarii Pon  
tificatus Sixti pape Quarti Anno eius . V .

This colophon has the singularity of noticing the completion of the printing on a *Sunday*; from which we gather that the printers of old were probably in the habit of working on the Sabbath day. The present is an indifferent copy. In green morocco.

1095. **CRONICA PONTIFICUM, &c.** *Printed at Turin, by Iohannes Fabri (John, the son of Fabrus.) 1477. Quarto.*

This elegant little volume appears to be a reprint of the edition of J. P. de Lignamine in 1474: see the *Bibl. Spencer.* vol. iii. p. 251. It is without signatures, catchwords, or numerals. On the reverse of the 77th leaf, we observe the same notice of Gutenberg, Fust, and Mentelin, as extracted in the article just referred to:—the same of Sweynheym, Pannartz, and Ulric Han. On the recto of the 88th and last leaf, is the following colophon; from which it may be inferred that the name of the author of the Chronicle was Martin.

Cronica martini finit : Diuo philiberto :  
ac sabaudorum sub duce magnanimo .  
Taurini : foris hāc pressit : & ære : Iohāes  
fabri : quem ciuem lingonis alta tulit .  
Anno . M . cccc . lxxvii . Die uero . xxiii . augusti .  
Pōtificat⁹ eiusdē Sixti Anno sexto .

A desirable copy; in old French blue morocco binding.

1096. **CRONIQUES DE FRANCE.** *Printed by Pasquier Bonhomme. 1476. Folio. 3 Vols.*

PREMIERE EDITION. If I am not mistaken, the present publication presents us with the earliest specimen of black letter printing in France. This letter is small, of the secretary form of character, and somewhat unskillfully executed; having the right side margin very uneven in the register. The work is uniformly printed in double columns, with 40

lines in a full page. The first volume has 294 leaves, ending thus on the reverse of the last :

¶ finissent les fais et gestes  
du roy loys filz de loys legros  
Et pour le premier volume. des cro-  
niques de france.

The second volume has 331 leaves, ending thus on the reverse of the last leaf :

¶ finissent les faitz et gestes  
du roy iehan Et apres sensuict  
ceulz du roy charles lequit son  
filz

The third volume contains 314 leaves ; having the following colophon on the reverse of the last leaf :

¶ finist le tiers volume des cro-  
niques de frace cōtenant charles . v<sup>e</sup>.  
vi<sup>e</sup>. vii<sup>e</sup>. bñ ordonne par tables et  
par chappitres Et pareillement les  
deux volumes p̄cedens Fait a paris  
en l ostel de pasquier bon hōme lug  
des quatre principaulx libraires de  
luniuersite de paris ou pend pour en  
seigne l image saint x̄p̄olle le . xvi<sup>e</sup>.  
iour de ianvier l an de grace mil .  
. CCC. lxxvi .

There are neither numerals, signatures, nor catchwords : if we except a few signatures, beginning with *q i*, in the third volume, which seem to have escaped Brunet. These volumes are also called the CHRONICLE OF ST. DENIS. The present copy, in old red morocco binding, is, in the first two volumes, very often in a tender condition.

1097. LA CRONIQUE MARTINIENNE. *Printed by Verard. Without Date. Folio.*

On the recto of the first leaf is the title, thus: 'La Cronique martiniane de tous les papes qui furent iamais et finist iusques au pape alexâdre derrenier decede mil cinq cens et trois, et auecques ce les additiôs de plusieurs croniqueurs Cestassauoir De messire Verneron chanoyne de lyege, monseignîr le croniqueur castel, monseigneur gaguin general Des mathurines & pluss'rs autres croniqueurs.' The table commences on the reverse, and continues to the reverse of *a vi*. Then a blank leaf, which is numbered as 'fueillet 1,' as the following leaf has 'fueillet ii.' The prologue of the chronicle commences on this leaf, *a ii*. The leaves are regularly numbered as far as 'fueillet CCCC ij,' when we read the colophon, thus :

¶ fine la Derreniere partie De la  
cronique Martinienne imprimée a pa  
ris pour Anthopne Verard marchant  
libraire demourant a paris pres l'ostel  
dieu deuant la rue neufue nostre dame  
a lenseigne saint Jehan leuâgeliste, ou  
au palais au premier pîllier deuant la  
chappelle ou l'en chante la messe de mes  
seigneurs les presidens.

The usual device of the printer\* is beneath. This fine copy is beautifully bound in hog-skin by C. Lewis. It were difficult to select a more perfect specimen of chaste and elegant binding.

1098. CRONICA DE SANCTO ISIDERO, &c. *Printed at Friuli. 1480. Quarto.*

This book is not only desirable for its intrinsic worth, but for its being rather a bibliographical curiosity—as the production of a **FRIULI PRESS**—a place, which has wholly escaped Panzer in his elaborate annals of early typographical printing. The condition of the copy before

\* See *Bibliog. Decameron*, vol. ii. p. 29.

us is entirely genuine, both for size and dimensions; but the paper is of an indifferent manufacture. We gather the contents of the volume from the following title, on signature *a. i.*

**Comenza La Cronica De Sancto Isidoro Menore: Con Alchune additione Cauate Del Texto Et Istorie De la Bibbia: E Del Libro De Paulo Orosio: E de Le Passione De Ni Sancti.**

The signatures, to *f*, run in eights: *f* has nine leaves. On the recto of *f* 9, is the colophon, thus:

**Finita La Cronica De Santo Isidoro Menore. In Ciuidal De Friuli. Nel Anno del nostro signore Jesu Cristo. 1480.**

**Adi. 24. de Nouembre.**

**Laudato Dia Sempre El Nostro Signor Dio.**

This very desirable copy is bound in dark blue morocco by C. Lewis.

**1099. DANTE. LA DIVINA COMMEDIA. Printed by Philippus, at Venice. 1478. Folio.**

An uncommon edition: exhibiting only the text without any commentary. On the recto of what should be marked *a i*, the poem begins. The impression is printed throughout in double columns, having 36 lines in a full page. The signatures, to *i*, run in eights: *i* having only six: *k* has eight: *l* six: *m* and *n* each eight. On the recto of *n viij*, beneath some Italian and Latin verses by C. Lucius Lælius, the colophon is thus:

**Opus impressnm\* arte & diligētia magistri philippi ueneti. Anno domini Mcccclxxviii  
Inclyto ueneciārum\* prīcipe andrea Vendramino.**

A tender copy of an indifferently printed book. In russia binding.

\* Sic.

## 1100. DANTE. COL COMMENTO DI LANDINO.

*Printed by Petro Cremonense dito Veronese, at Venice. 1491. Folio.*

Nineteen pages of prefatory matter occupy signature *a*. The poem, with the surrounding commentary, commences on sign. *B*, with the numeral *ii*, for that of the leaf. This edition contains extremely neat wood cuts throughout—in the *Inferno*, *Purgatorio*, and *Paradiso*; namely, one at the beginning of each Canto. I apprehend these cuts to be the performance of a *Florentine*, and not of a *Venetian*, artist. They are so pleasing that the following specimens may not be considered unacceptable: especially as, of late, the pencil of Mr. Flaxman has been exercised in outline delineations of the same subjects. The following accompanies the first Canto of the *Inferno*.



This may be contrasted with the last wood-cut of the last Canto in the same poem of the *Inferno*. It will remind the curious of the print of the same character from the *Monte Sancto di Dio* of 1477, as published in the *Cat. de la Valliere*—and of a yet older one, of larger dimensions, alluded to in the *Bibl. Spencer.* vol. iv. p. 115.



There is uncommon elegance in what follows—from the second Canto of the *Paradiso*. And it is the more deserving of especial attention, as, in recent representations of the same subject, it has been hardly possible to avoid the imputation of plagiarism.



But one more, and we conclude these specimens—the rather to be admired, when we think of the low ebb at which the fine arts were in our own country, and even at Paris, during the same period—although I admit the then evident superiority of our Parisian neighbours over ourselves. The following is taken from the fourteenth Canto of the *Paradiso*.



On the reverse of the 315th leaf (with arabic numerals) we read the following colophon :

Et Fine del Commento di Christoforo Landino Fiorentino sopra la commedia di Danthe poeta excellētissimo  
Et impresso in Vinegia per Petro Cremonense dito Veronese : Adi . xviii . di nouēbrio . M . cccc . Lxxxxi .  
emendato per me maestro piero da fighino dellordine de  
frati minori .

Then follow **xiii.** *Canzone* of Dante, in treble columns, for nine pages—

Qui finisse le canzone de dantie

A table of four leaves concludes the impression. The present copy is unluckily much cut, and is otherwise in rather unsound condition. It is very elegantly bound in stampt calf, with gilt leaves, by Hering.

**1101. DANTE COL COMMENTO DI LANDINO.**  
*Printed by Matheo di Chodecha, at Venice. 1493.*  
 Folio.

This edition commences with ten leaves of prefatory matter, as in the preceding impression; of which it is in fact a copy. Then a leaf with a title in large lower case gothic on the recto, and a very large wood-cut, with a border, on the reverse. The central subject is precisely the same, in kind, as that first given in the preceding article, but it is larger; whereas every other cut in the impression is smaller than those in the preceding impression, from which they appear to be closely copied—but they are not precisely the same. That *these* cuts should have been executed at Venice, is very probable. As the edition, after the prefatory matter, has numerals, it may be sufficient only to remark that the imprint is on the recto of the ccxcixth leaf, thus: after noticing the editorial care of 'Piero de Figino,' (sic) and that the text has been purified from its corruptions in many places:

- - - - - Impressa in Venetia per  
 Matheo di chodecha da parma del . MCCCC  
 LXXXIII . Adi . XXIX . de Nouembre .

The minor poems of Dante, beginning with the *Creed*, &c. follow immediately, and end with the *Aue Maria*, on the reverse of the same leaf. Then a register, on the recto of the ensuing and last leaf. This copy is not free from soil at the beginning. Neatly bound in dark russia, by Hering.

**1102. DATTI (AUGUSTINI) ELEGANTIOLÆ. (Printed  
 by John de Westphalia.) Without Date. Quarto.**

One of the later, among the innumerable impressions of this work. The name of the printer is not subjoined, but the type warrants us in assigning the impression to the press of J. de Westphalia. The signatures run *a, b, c*, in eights: *a i* being blank. On the recto of *c viij*, is the following subscription:

**Augustini Datti Seneñ Elegatiōle feliciter Explicūt.**

The margins of this copy are frightfully disfigured by annotations of neither 'pith nor moment.' In olive coloured morocco binding.

**1103. DE DECLINATIONE NOMINUM. *Without Name of Printer, Place, or Date.* Quarto.**

At the very first glance of this barbarously printed book, we recognise the roman types used in the *Muobatrachomyomachia* described in the *Bibl. Spencer.* vol. ii. p. 53. The printer is unknown. Indeed it should seem as if the whole were printed by hand, letter for letter. A full page has 24 lines. There is no prefix by way of title. In the whole, 16 leaves—without numerals, signatures, or catchwords. On the reverse of the last leaf it ends thus :

siuor . de quor specieb<sup>9</sup> i libris trib<sup>9</sup> quos  
de uerbo scripsim<sup>9</sup> \* latio dissertū inuenies  
FINIS

An indifferent copy of a volume of exceedingly great scarcity. Elegantly bound in dark blue morocco.

**1104. DIONYSIUS HALICARNESENSIS. Latinè.  
Printed at Treviso by B. C. de Luere. 1480.  
Folio.**

The first impression in the Latin language—upon the merits of which consult Sylburgius's opinion in the *Bibl. Græc.* vol. ii. lib. iii. c. 32, of Fabricius. The edition is very handsomely executed in a full, round, and well-proportioned roman type. The address to Pope Paul II. occupies the first two leaves. The text follows, on the recto of the third, and continues to the end of the volume, without numerals and signatures, but with catchwords and marginal notes, as far as folio 296,† on the recto of which is the following colophon—beneath a concluding address to the same Pope—signed 'LAPPUS BIRAGUS FLOR.' [entinus].

\* Evidently used for 'impressimus.'

† Possibly folio 298, or 299; as the leaves in this copy are much stuck together.

IMPRESSVM TARVISII PER BERNARDINVM  
 CALERIVM DE LVERE . ANNO CHR . NATI .  
 . M . CCCC . LXXX . BISSEXTORI . MARTIAS  
 IOANNE MOCENIGO VENETO  
 RVM DUCE INCLYTO .

The present is a large, sound, and desirable copy: in russia binding.

1105. **DYALOGUS CREATURARUM MORALISATORUM.** *Printed by Gerard Leeu.* 1480. Folio.

A well known edition, with wood-cuts, in the outline, copied in Mr. Haslewood's reprint of the old English version of this work.\* It commences with a prologue and table, in nine leaves. The signatures run *a* to *m* in eights: *m* has only six. On the recto of the sixth of which, we observe the printer's mark and colophon—the latter thus:

Presens liber Dyalogus creaturarum appellatus iocundis  
 fabulis plenus Per gerardum Leeu in opido goudensi  
 incep<sup>t</sup>9 munere dei finitus est Anno domini millesimo  
 quadragecentesimo octuagesimo mensis iunij die tercia  
 G LEEU

This is, upon the whole, a very magnificent and early production of Gerard Leeu's press: but from the appearance of the large ornamental border round the first page of the text, it is evident that the copy before us has suffered from being cut by a former binder. The Duke of Devonshire's copy of this impression, from the late Colonel Stanley's library, is perhaps the most beautiful one in existence. The foregoing fac-simile will not be found in the *Bibliogr. Decameron*, vol. ii. p. 146-7, where the labours of the printer are briefly noticed. The present copy has been recently and elegantly bound by C. Lewis, in olive coloured morocco.

\* Of this edition, published in 1816, 4to. only 100 copies were elegantly printed in the office of Mr. Bensley.

**1106. DICTES AND SAYENGES OF PHILOSOPHERS.**  
*Printed by Caxton. Without Date. Folio.*

THIRD EDITION. Since the descriptions of the two editions of this work, in the *Bibl. Spencer.* vol. iv. p. 210-218, the present, which I have ventured to call the third edition, has been procured. It contains the device of the printer on the recto of the first leaf; of which I had imagined (*Typog. Antiq.* vol. i. p. 72) that the copy in the Lambeth library presented the only specimen. It should seem therefore that the Lambeth volume and the present, are only copies of the same edition. Having so largely treated of this work, in both the authorities just referred to, it remains here only to remark, that the impression before us commences on the reverse of the first leaf (the recto of the same having the device of the printer) quite at top, and that this, and every full page, contains 31 lines. The first two leaves, containing the interesting preface of Lord Rivers (see it in the work last referred to) have no signatures. The text commences on the recto of the third leaf, sign. A j, and continues in eights to H—which has only six leaves.: I has five printed leaves, and a sixth blank. Unluckily, sign. Ij is wanting in the present copy. On the recto of I v, at bottom, is the colophon, thus:

**Caxton me fieri fecit.**

The reverse is blank. This edition may also be particularly known from wanting what may be called the upper loops to the *w* and *h*—discoverable in the preceding editions—the closeness of the words, and the constant recurrence of the  which disfigures the pages. I apprehend it to be the rarest of all the impressions. This is a cropt but sound copy: in olive colour morocco by Lewis.

**1107. DROSCORIDES. Latinè. Printed by J. A.  
*de Medemblick. Colle. 1478. Folio.***

A book of no ordinary occurrence. It is printed in a thin gothic character, not unlike those of Hailbrun and Jenson, in two columns, having however marginal (printed) explanations of the text in each column; so that the page, in appearance, seems to have four columns. The copy under description is of an uncommon character, inasmuch as the first word of each section, which is printed in a larger gothic letter, is, here, illuminated in gold—but, upon the whole, not with very

great success. The signatures are capriciously arranged: *a* 8, *b* 8, *c* 8, *d* 4, *e* 8, *f* 6, *g* 6, *h* 8, *A* 6, *B* 6, *C* 8, *D* 8, *E* 8, and *F* 8: the last leaf of *F* 8 having the register upon the recto. The colophon is on the recto of *F* 6, thus:

**Explicit dyalcorides \* quē pertus  
paduanēsis legendo correxit & expo  
nendo q̄ vtiliora sūt i lucez deduxit .  
Impressus colle p̄ magistruz ioh̄ em  
allemanum de medemblick . anno  
x̄pi millelmo .cccc. lxxvij. mense  
iulij .**

The present is a very desirable copy, fantastically bound in varied colour morocco, foreign binding.

**1108. DIRECTORIUM HUMANÆ VITÆ, &c. *Without Name of Printer, Place, or Date.* Folio.**

According to Panzer, vol. iv. p. 106, no. 281, the author of this Latin version was Joannes de Capua. The recto of the first leaf gives the following title, in a very large lower-case gothic letter: 'Directoriū humanae vite alias parabole antiquorū sapientū.' A wood-cut, of the same composition as appears at page 90, ante (which in fact may be an earlier version than the present) is on the reverse of this first leaf. The prologue commences on the recto of the following leaf, signature *a*. The whole impression abounds with wood-cuts; similar to those in the volume just referred to. The signatures, to *n*, run in sixes: *n* has 10 leaves. On the recto of *n* 10, is the colophon, thus:

**Explicit liber parabolaz antiquoz sapientum**

This sound and desirable copy, elegantly bound in dark green morocco by Hering, was obtained from the library of St. Peter's monastery at Salzburg. A copy of the same edition was sold at the sale of the Duke of Marlborough's library for 13*l.* 13*s.*

\* Sic.

1109. **EPISTOLÆ MAGNI TURCI.** *Printed by J. P. de Lignamine.* 1473. Quarto.

**EDITIO PRINCEPS.** This is, upon the whole, a very curious collection of Epistles of the Great Turk (Mahomet II.) to the different potentates in Europe and other places. The letter and reply between Mahomet and the Pope, on the 6th and 7th leaves, are perfectly characteristic of the respective writers. This collection, which is very small, was frequently reprinted. The present edition, without numerals, signatures, or catchwords, ends on the recto of the 31st and last leaf, with the following colophon :

Epistole magni Turci finiūt: a Lau  
diuio eqte hierosolimitano edite:  
ac Rome impresse in domo No-  
bilis uiri Iohannis Philippi de lig-  
namie Messañ . S . D . N . P . familia  
ris . Anno dñi . M . CCCC . LXXIII .  
die uero . xxvii . mēsis Nouēbris .

The present is a very sound, clean copy, in red morocco binding, by Lewis.

1110. **EPISTOLÆ MAGNI TURCI.** *Printed by Gerard de Flandria.* *Without Date.* Quarto.

A soiled, but large (with rough leaves) copy of this elegant little impression—which seems to be a mere reprint of the same work by J. P. de Lignamine. It contains xxii. numbered leaves. At the bottom of ten hexameter and pentameter verses by Anthony Parnormitanus, ‘ respecting the hermaphrodite,’ (which are ingenious and elegant) we observe the three following capitals :

. G . . F . . T .

designating ‘ Gerardus de Flandria Tarvisii.’ This copy is elegantly bound in red morocco by C. Lewis.

1111. EVANGELII ET EPISTOLÆ, &c. Italicè.  
*Printed in 1474. Folio.*

This is not only a rare, but an elegantly printed book, and evidently from an Italian press, perhaps at Vencice or Parma. It is executed in double columns, with the exception of the table, which is in long lines, and occupies the first 10 leaves of the book. On the recto of the following and 11th leaf the text begins, with the following prefix, which explains the nature of the work :

AL NOME SIA DEL NO-  
stro signore & saluatoř iseu ch-  
risto : & di tuti isācti . In comic  
iāo le pistole & lectiōe & euāge-  
lū : iquali si leghono ītuto lā-  
no alla messa : cioe dominica-  
li festiui & feriali secondo luso  
de la sancta chiesa romana . In  
prima in la dominica prima  
de lauento la epistola de sā pa-  
ulo a li romani nel . Cxiii .

The prefixes to the several Epistles and Gospels, in the first 14 leaves, are in red: afterwards this distinction is discontinued. There are neither numerals, signatures, nor catchwords. On the recto of the 156th and last leaf, from the beginning of the table inclusively, is the colophon, thus :

EXPLICIŪT . EVANGELII  
ET : EPISTOLE : AD . LAV  
DEM : DEI , ET : BEATE : M:  
VIRGINIS : ET . OMNIV-  
M . SANCTORVM : AMEn  
DEO . GRATIAS  
M . CCCC . LXXIII : DIE :  
XX : IVLII .  
. M . B : F:  
. B . D . P .

From an impression of this work, which I saw in the library of the monastery of St. Goettwic, in Austria, I suspect the printer to be Arnoldus. The present is a sound copy, in russia binding by Lewis.

1112. EUSEBII HISTORIA ECCLESIASTICA. Latinè  
*Printed by J. P. de Lignamine. 1476. Folio.*

The translation is by Rufinus. This impression will be always interesting to the bibliographical antiquary, from the preliminary epistle of the printer; who, though a very second rate artist as a printer, was a scholar, and a man of worth and of reputation. Audiffredi passes over the intrinsic curiosity of the epistle, but notices the variety which occurs in some copies (like the present) having this letter in two pages, and others having it in three pages: which arises in fact from the first eight leaves having been reprinted by De Lignamine. The edition is, in other respects, the same: and the diversity in the letter may be discovered by comparing the register, at the end, with the first words in the pages referred to. This impression, from a slight discrepancy in the references, proves that it was the *second*: in other words, that it contains the reprint of the first eight leaves. Consult the *Edit. Rom.* p. 212-3.

The preliminary epistle of the printer is dedicated to William de Estoutavilla, Bishop of Ostia, and Cardinal in the cathedral of Rouen. It begins by an observation of the author, that 'from infancy he was always distinguished for his diligence and detestation of idleness—and that when his own pursuits and powers of mind could not furnish him with materials for instruction, he had recourse to other aids: so that, what with his own, and with other people's assistance, he was always engaged in laudable undertakings. His abhorrence of idleness seems to have increased with his years.' 'But to the point,' continues he:

Agitur iam  
tertius annus Reuerēdissime pr ex quo benignitate  
& grā xysti . iiiii . Pot . max . in eius familiaritatē  
adscitus sum . Illius antea beniuolentiā inierā quippe  
qui hoīs bonitate affabilitate & summa doctrina allici-  
ebar . Nūqt ab īstituto meo discessi . Nam postea  
qu hec īpressoria ac proprie diuina ars miro excogi-  
tata ingenio ad nos peruenit, studui pro uirili aliqd  
mortalibus nō tā miliū utile qu illis gratū & necessariū

afferre. tam & si propter uarias animi curas reiq; familiaris angustias non absq; summo labore id egerimus . Itaq; supra Quinq; milia diuersorū autoꝝ uolumina in hanc usq; diem n̄o iussu impressa sunt . &c.

From compliment to his papal patron, the author gives a list only of the books which were composed by him; beginning with the ' *De Sanguine Christi*' &c. When J. P. de Lignamine says he had printed, up to the year 1476, ' above 5000 volumes of different authors,' I should apprehend that he struck off a good round number of each author—for he is by no means a very general printer. On the second leaf the prologue of the translator commences; and on the third leaf the text of Eusebius. The chapters of each book are distinctly noticed in a summary manner. There are neither numerals, signatures, nor catchwords. A full page has 32 lines. On the recto of the 219th leaf is the colophon, thus :

Millesimo. CCCC. LXXVi Die. X.V.  
Maii. P. M. Sixti quarti. Anno eius  
Quinto completū est hoc opus Rome.

Two pages of register follow. The reverse of the last leaf is blank. The present may be called a large and desirable copy: bound in green morocco by Lewis.

**1113. FASCICULUS TEMPORUM. Germanicè. Printed by Veldenar. 1480. Folio.**

Had the present copy been in genuine and fine condition, it would have exhibited one of the most brilliant specimens extant of Veldenar's press; but a glance upon the second and third leaves only, shews how much it has fallen short of its original dimensions. The work begins with the version of the first chapter of St. John's Gospel on the reverse of the first leaf, with the arms used as Veldenar's device below. On the recto of the following leaf, reference is made to the first chapter of Genesis, with St. Austin's illustrations, &c. This page, and the following page but one, are surrounded by a large wood-cut border—very much cut away by some former binder. In this *second* ornamented page, there occurs precisely the same capital initial T as is given in the *Typog. Antiq.* vol. i. p. xxiv.—from the edition of the

*Golden Legend* of the date 1493. Consult also p. 149, note, for an account of the author and editions of this work. The present impression has prefatory matter and a table, extending to the first nine leaves, not numbered; but the first leaf of the text of the chronicle appears to be wanting. The leaves are then numbered to the end of the volume; when at folio CCCxxx we read a colophon, in ten lines, of which the termination is thus :

- - - - - tot huden op den dachtoe  
 By my volmaect jan valdenar woemende tutecht opten  
 dam Int jaer ons herren MCCCClxxx op sinte valen-  
 tijns dach op die vastelauont &c.

The same device, as above mentioned, is below. In old calf binding.

**1114. FASCICULUS TEMPORUM. *Without Date, &c.***  
**Folio.**

The title is on the recto of the first leaf. On the reverse is rather a curious wood-cut of a religious mendicant\* (as I take it) with his beads in his right hand and his staff in his left: within a kind of arch, formed of boughs. This and the table occupy six leaves. The leaves are then regularly numbered, in the centre of the rectos, as far as 'folium XC.'—and this copy ends on the reverse, having an entry of the liberation of Mathias Corvinus, King of Hungary, from the hands of Frederick, Emperor of Germany, &c.: which is dated Mcccxc—consequently the edition cannot be of an earlier period. A stained, but by no means an undesirable copy; neatly bound in lilac coloured calf by Smith.

**1115. FICHETI RHETORICA. *Printed by Gering, Crantz, and Friburger. Paris. Without Date.***  
**Quarto.**

It is just possible that this may be the *second* book printed at Paris; the Epistles of Gasparinus Pergamensis, edited by Fichetus, being considered the first. The reader may consult the *Biblogr. Decameron*, vol. ii. p. 20, &c. where there is a pretty full abridgement of the history

\* In Herbert's interleaved copy of Ames's History of Printing (in my possession) this figure was introduced, and designated as the portrait of GOWER, the poet!!

of early Parisian printing. The volume under description has been frequently described, and is probably of no very great rarity; but is estimable in every point of view, as forming one in the suite of books printed in the SORBONNE ACADEMY. It is without numerals, signatures, or catchwords. A full page has 23 lines. On the recto of the first leaf the work begins thus:

GVILLERMI Ficheti Alnetani, artium  
& theologie parisiensis doctoris, rhetori-  
corum libror̄ præfatio;

Vanq̄ ea res est dicendi precepta,  
que longū claro scriptori prorogat  
æuum; hanc tamē nō auderem me-  
diocri mea scriptiōe conari nisi fre-  
&c. &c. &c.

There are, in the whole, 191 leaves. On the recto of the 190th is the colophon, thus:

In Parisior̄ Sorbona conditæ Ficheteæ  
rhetoricæ finis; Roberti Gaguini se-  
quit panagericus in auctorem.

This panegyric, which is poetical, occupies the next page and a half. The present is rather a cropt, but sound, and partially illuminated copy, in orange morocco binding.

1116. FICINO DELLA CRISTIANA RELIGIONE.  
*Without Name of Printer, Place, or Date.*  
Folio.

This is a very elegant and a very uncommon edition. It appears, from a ms. note, prefixed, that Ficinus composed this work both in Italian and in Latin; and that the present version might have been published between the years 1475-6—most probably at Florence. The type has certainly a Florentine character. The address of Ficinus to Bernardo del Nero occupies the first two leaves. The work immediately follows, on the recto of the third leaf, thus:

ETTERNA SAPIENTIA  
didio ordino che emisteri diuini  
almeno neprincipii della religio  
&c. &c. &c.

There are neither numerals, signatures, nor catchwords. A full page contains 29 lines. On the recto of the 112th and last leaf is the colophon, thus :

: FINIS DEO GRATIAS AMEN .  
: AMEN :

The (foreign) author of the above mentioned ms. note says that he never saw but this copy of the *Italian* text by Ficino. The present is a large, clean, and (with the exception of a slight worm hole) sound and desirable copy. It is bound in dark stamped calf by Hering.

**1117. FLORIANUS. LECTURA SUPER DIGEST.**  
*Printed by Rihing. Naples. 1475. Folio.*

This elegantly printed volume has escaped Panzer. Of the printer, indeed, there are very few productions extant; although he may rank, on the score of neatness and skill, with Moravus himself. The work is printed in double columns, without numerals, signatures, or catchwords. A full page has 52 lines. It is crowded with contractions like all the earlier printed law-books. On the recto of the 55th and last leaf, second column, is the following colophon; whereby, at first sight, it should seem that the printer had attained a considerable period in life, from the epithet 'venerabilis'—but on consulting the *Glossarium Manuale ad Scriptores Med. et Inf. Etat. 1784*, 8vo. vol. vi. p. 745. I rather incline to conclude that this epithet relates to the respectability of his situation—or perhaps to his being of the clerical or monastic order. The colophon is thus :

FLORIANI Vtriusq; Iuris In  
terpretis famosissimi lectura gloriosa  
super vigesimosecundo . ffoꝝ . finit . Per  
Venerabilem Dominum Bertholdum  
Rihing Argentinensem Neapolim Im

pressa. Sub optimo Regum Rege ferdinando pacifco Rege patrie & iusticie cultore inuictissimo infelicissimis\* regnis Sicilie Hierusalem & Vugarie triūphatore de p̄priis sumptib⁹ Francisci tuppi parthenopei . eiusdem Regis familiaris . & infimi seruuli q̄ ob gloriam dicti regis & utilitatem Almi studii sui in patulz distribui curauit . Sub Anno a Natiuitate domini Millesimo quadringentesimo septuagesimoquinto . Die uero vigesi masexta mensis Iulii Anni Iubilei .

The reverse is blank. This large and most desirable copy, obtained from St. Peter's monastery, at Salzburg, is very neatly bound in russia by Hering.

**1118. FORTALITIUM FIDEI. *Without Date, Place, or Name of Printer.* Folio.**

The author, according to Panzer, is ALPHONSUS DE SPINA: and the present is, in all probability, the *Editio Princeps* of the work. Before we come to the description of it (which need not be elaborate) it may be necessary to state that, at Munich, I procured from Mr. Bernhart, the sub-librarian of the public library, a hand bill, printed on one side only, and executed in the *same type* as that of the present work—in which it will be seen that the edition under description appears to have been the first book put forth by the printer who used these types. I have caused the following fac-simile of this advertisement to be executed upon wood, in a very faithful manner, by Mr. John Byfield; and it will be found to be an exact representation of the original. It appears that the original was inserted in an impression of the *Epistles of St. Jerom.*

\* Qu. in felicissimis regnis? A very material difference in the reading.

Volentes emere Epistolas Aurelij Augustini Ypponensiū presulī dignissimī. In quib⁹ nondū humane eloquētie facundia sonat. verū etiam plurimī sacre scripture passus difficiles et obscurissimī: lucide expōnitur. Hereses qz et errores a recta fide deuīj: quasi malleo solidissime veritatis cōterunt. et totīs vīte agēde norma in iōpis p̄stringit. virtutū monstrātur insignia. et vicia queqz ad ima mergētia: iusta rācōne culpātūr.

Fortaliciū fidei.

Item Epistolas qz bti Ieronimi.

Iosephū de antiquitatib⁹ & bello iudaico.

Virgilii. Terencii.

Scrutiniū scripturaz.

Libriū confessionū beati Augustini.

Valerii Maximii.

Veniāt ad hospiciū Zu dem

No doubt this advertisement is a great curiosity; but it remains to be proved by whom all the books, executed in the same type, were printed. Panzer assigns the volume to a Strasbourg printer; and the distinct mention of *Virgil*, *Tereence*, and *Valerius Maximus*, should seem to justify us, at first sight, in attributing it to the press of *MENTELIN*; but a comparison of these characters with the known and admitted types of *Mentelin*, must immediately destroy such a conjecture. Panzer has accurately described this edition (apparently on the authority of *Braun*, vol. i. p. 16) as containing seven leaves of table, ending at the 22d line of the 8th leaf. This table is followed by the relation of two miracles: ending on the first column on the reverse of this same leaf. The body of the work contains 240 leaves: concluding thus—at the bottom of the second column, on the recto of the last leaf.

Tibi bo  
neih'u q' es turris fortitudis a facie iimi-

ti sit honor et gloria b̄ndictio & gracia  
actio sine fine Amen.

The paper is of an excellent quality ; and the present copy (bought of Messrs. De Bure at Paris) is a very sound and desirable one. In old yellow morocco binding.

1119. FRANCISCUS DE ZABARELLIS. SUPER CLEMENTI. *Printed by Sixtus Riessinger. Without Place or Date.* Folio.

We have here one of the most magnificent volumes in existence, from the press of Sixtus Riessinger. It may be considered as almost in its pristine condition. Panzer, in his *Index*, vol. v. p. 208, does not appear to have noticed the author. It is executed throughout in double columns ; the first page commencing nearly half way down the column, as if the vacancy at top were intended for the pencil of the illuminator. There are only 41 lines in this first page ; but a full page or column contains 66 lines. Towards the bottom of the second column, in the first page, we gather the nature of the work, thus :

.. Inter huius autem noue canonice sa  
pientie uolumina clementinarum hoc  
nouissimum est: . . . . .  
. . . . . Ceteꝝ in huius expositio  
ne uoluminis plurimi studuere: quoꝝ  
nomina cōtinue referemus. Eorum au  
tē scripta undecūq; nactus Ego Fran  
ciscus de Zabarellis ipsoꝝ dicta colli  
gere ordinare: declarare: &c. &c.

There are neither numerals; signatures, nor catchwords. In the whole, 345 leaves. On the recto of the last is the colophon, thus :

Finit lectura eximii doctoris domini  
Francisci de Zabarellis sup clementi  
SIXTVS RIESSINGER

From the Apponi collection. Recently and handsomely bound in dark calf, with gilt leaves.

**1120. FRATERNITAS CLERI.** *Without Name of Printer, Place, or Date.* Folio.

The authorities cited by Panzer, vol. iii. p. 542, no. 63, suppose this impression to be from the press of John Zainer at Ulm. I am not acquainted with any character of that printer which at all resembles the present. The register occupies the reverse of the first leaf. A full page has 42 lines. There are neither numerals, signatures, nor catchwords. On the reverse of the 87th and last leaf, we read the following subscription :

**Fraternitas cleri per doctorem Ulricum  
edita : qui vulgo Ulmer in Ulma vocatur  
finit feliciter.**

This large and sound copy, full of rough leaves, was obtained at the monastery of St Peter's, at Salzburg. It is splendidly bound in green morocco, with stamped ornaments on the sides, by Hering.

**1121. FRIBURG. JOAN. SUMMA.** Germanicè. *Printed by Bämler.* Augsbourg. 1472. Folio.

There are few old black letter books which exhibit a finer type than those printed by Bämler of Augsbourg. His paper is also of a very pleasing tint. The book under consideration has been described by Panzer in his *Annalen der alten Deutschen Litt.* p. 62. The work is a translation from the Latin, as the colophon denotes. There are neither numerals, signatures, nor catchwords ; but the copy under description contains 264 counted leaves. On the reverse of the 270th and last, is a German and a Latin colophon ; of which it will be only necessary to give the former.

**Hie endet sich Sūma Johānis, die gezogen ist  
auss dem heyligen Decret būch, vnd von latein  
in teutsch gemacht, durch ein hochgelerte man  
Brüder Berchtold prediger ordens. Und die  
hat getruckt Johānes Bämler An freytag vor  
Michaelis In der keyserlichen stat Augspurg.  
Anno re. M.cccc. vn in de. lxxij. iare.**

The Latin is below. The present may be considered a fine large copy: elegantly bound in blue morocco, by C. Lewis.

**1122. GAIETANUS. IN QUAT. ARISTOT. METHEOR.**  
**LIBROS. Printed by Maufer, at Padua. 1476.**  
**Folio.**

A more beautiful volume than the present does not adorn the shelves of the SPENCER LIBRARY. It was obtained, with several others, from the monastic library at Salzburg. It is the more precious, as it is probably the earliest specimen of the printer MAUFER, who learnt the rudiments of his art at Rouen, of which place he was a native and citizen. A table or register occupies the reverse of the first leaf. On the recto of the ensuing, is the title—beneath which, in the copy under description, there is an extremely interesting illuminated portrait, inclosed within the letter D. This portrait, I presume, is intended for that of the commentator, Gaietanus. Both title and portrait shall here speak for themselves :

**Gaietani de Tienis Vincentini philosophi clari  
 rissimi in quatuor Aristotelis metheororum  
 libros expositio Incipit feliciter**



His cap is a purplish lilac; his habit scarlet, surmounted by ermine. The back-ground is blue. At the bottom of the same page is an illuminated armorial decoration, with the motto ' *Unica per Mea*,' and the date 1477. The two shields are supported by bears rampant. Including the first leaf, which is blank, the first signature, *a*, not designated, comprehends 10 leaves: *b* has 8 leaves. It will be better to say, as the signatures from hence are marked, that there are 32 leaves in addition, to render the volume complete: on the reverse of the 32d of which is the following colophon :

**Gaietani de thienis Vincentini philosophi  
preclarissimi i metheoroz Al. libros expōni  
ex originali excerpti finis i positus ē p me Pe  
trū Mauser normanuz Nothomagel's ciuez i  
preclarissimo studio Patauino die 6<sup>a</sup> augusti  
. 1476.**

It should be noticed, that on the recto of the fly leaf of this volume, is the following coeval inscription; in a large semi-gothic hand—common to the volumes which I obtained from the same quarter :

*Doctor egregius. Leonhardus Karte hyfringensis  
Physicus it obitum. fratrum memor. donat  
Codicem hunc clarum. uiuat vt æthere tecum  
Xpriste nos audi. sis merces in æuum. Amen.  
Actum incarnate deitat? Anno. M.CCCC.XCV.*

This beautiful book is splendidly bound in blue morocco by Hering.

**1123. GENTILIS IN AVICENNAM. Printed by Damianus de Conphaloneriis de Binascho, at Papia. Without Date. Folio.**

This may be called a magnificent volume. It is executed in double columns, in a roman type, not remarkable for the individual beauty of the characters, or for the regularity of the press work. The paper is of excellent manufacture. There are two sets of signatures. The first, from A to V, is in tens, having the letters *doubled*, at D, to the end of the set. Then A to I; the number of the leaf being designated by

roman numerals—as A.I . A.II . &c. As far as H, the signatures run in tens; and on the reverse of G 10 is the first colophon. H and I have each only eight leaves: and on the reverse of I is the last colophon, thus :

Expliciūt recepte. Gentilis de fulgineo sup p-  
quarti Auic. eu<sub>3</sub> laude eius q coacta creauit.

LAVS. DEO.

Explicit Scriptū Gentilis de Fulgineo sup to  
tum tertium canonis Aui. Impressu<sub>3</sub> Papie  
per Damianū de cōphaloneriis de binascho.

The present may be called a very fine copy: in russia binding by Hering. It was obtained from the library of the monastery of St. Peter's at Salzburg.

1124. GERMANORUM VETERUM, &c. FERVOR IN  
CHRIST. RELIG. *Printed by J. Olpe de Berg-  
man. 1497. Folio.*

The author was a nobleman of the name of ' Lupoldus Bebenburgensis,' and the work is supposed to have been deservedly popular in its day. The full title is—" *Germanorum Veterum Princepum Zelus et Fervor in christianam Religionem Deique Ministros.*" On the recto of the first leaf is an ' hexastichon ' of Sebastian Brant, in favour of the work. Beneath are the printer's initials and motto, and the date of 1497. On the reverse are hexameter and pentameter verses by Brant. The work of Lupoldus ends on the leaf numbered xxvi. The remaining pages (concluding on fol. xxviii.) are devoted to some additional verses of Brant—and the register. The imprint, in seven lines, is on the recto of folio xxviii, not numbered. This beautiful copy, recently bound in bright yellow calf, by Lewis, was obtained from the public library at Augsbourg.

1125. GESTA ROMANORUM. (*Printed by Ter Hoernen.*) *Without Place or Date.* Folio.

This beautiful copy, of a very rare impression, was obtained from Mr. Horn; that gentleman rightly attributing it to the press of Ter Hoernen, although it be destitute of his name. It is printed in double columns, having 38 lines in a full page. On the recto of the last leaf, it ends thus:

dientis ḥc. Et sic est finis.

The reverse is blank. This copy is elegantly bound in red morocco by C. Lewis.

1126. GESTA ROMANORUM. *Printed by Gerard Leeu at Gouda.* 1480. Folio.

In the same type, as well as in the same year, as the edition of the *Dialogues of Creatures Moralised*: see page 120, ante. The first page affords an unsightly proof of the manner in which a former binder has cut this copy. On the reverse of *r vj*, in eights, and beneath the same ornament as is given in the account of the previous work by Gerard Leeu, we read the following colophon:

Presens hoc opus ex gestis romanorū qd' fertur  
recollectorium. cum pluribus applicatis hystori-  
is: de virtutib<sup>9</sup> et vicijs mistice ad intellectū trans-  
sumptis dei dono in gouda īceptum. per Gerar-  
dum Leeu finitum est. Anno a nativitate domini  
Millesimo quadringentesimo octuagesimo pridie  
ꝝ bartholom ei apl'i colcretur solemnitas. . . .

A table or index of nine leaves follows, and concludes the volume. This copy has been recently and elegantly bound in olive colour morocco by C. Lewis.

1127. GESTA ROMANORUM. *Printed at Hasselt.*

1481. Folio.

This uncommon impression, for an account of which Panzer (vol. i. p. 457, no. 2) refers chiefly to Denis and Mercier's Supplement to Marchand) has at first sight very much the aspect of an early printed book at Seville, in Spain. The type is a full, broad gothic, and the text is uniformly executed in double columns. A table of nine leaves precedes the first chapter of the work, which commences on *a i*, and which signature has, capriciously enough, seven leaves: all the remaining, as far as *r*, are in eights: *r* has only six, on the recto of the sixth of which is the colophon, thus:

Presens h<sup>o</sup> opus ex gestis roma  
norū qd̄ serf̄ recollectoriuz : cū plu  
rib<sup>9</sup> applicatis hystorijs : de vtuti  
b<sup>9</sup> & vicijs mistice ad itellectū trās  
sumptis dei dono i Hasselt finituz  
Anno domini M. cccc. lxxxi.

P. B.

The initials, P. B., are placed, I presume, for those of the printer of the volume, concerning whom I cannot venture a conjecture. The present copy is not in the very best condition, although in other respects a very desirable volume. It is beautifully bound in apple-green morocco, and was obtained of Mr. Triphook.

## 1128. GIOANNE DA CAPISTRANO. (LA VITA DEL.)

*Printed at Como. 1479. Quarto.*

We have here a desirable copy of a rare little volume; commencing on the recto of the first leaf, thus:

Nel nome del nostro segnore iesu christo inco  
menza la uita del glorioso beato Gioanne  
da Capistrano.

Twenty lines are below. On the recto of the following leaf, the heads of the chapters (xii. in number) begin. The letter of Deodatus to

Theophilus, together with the reply of Theophilus, occupy nearly the eight following pages. This is succeeded by three pages and a half of poetry, beginning thus :

Thesauro e de chi prende suo dilecto  
Di poema el mantoano o uero sulmona  
Et laltro di uulgare en dante ellecto.  
&c. &c. &c.

The first chapter of the life of Giovanne da Capistrano immediately follows—on the recto of the eighth leaf from the beginning of the volume. There are neither numerals, signatures, nor catchwords. On the reverse of the 124th and last leaf, but two, is the subscription, announcing the death of G. da Capistrano ‘in 1456, in the city of Huylach.’ On the recto of the ensuing leaf is the colophon, in 16 lines—concluding thus :

. . . . laquale e stata impressa nela inclita ci-  
tade de Como : nel anno dil signore. M ccccL-  
xxviii. adi Venere xvi. de Aprile . FINIS.

LAVS DEO

The reverse is blank. The register occupies the following and last leaf; from which we learn that the gatherings run in eights. Elegantly bound in russia by Lewis.

**1129. GOARIS STI. LEGENDA, &c. (*Printed by Schoiffer.*) 1489. Quarto.**

On the recto of the first leaf is the following title, in large lower-case gothic—similar to that of the Psalter—‘legenda et miracula sancti Goaris.’ The reverse is blank. The other prefixes are, throughout, in the large lower-case gothic, which is seen in the Letters of Indulgence,\* and in the Bull of 1462. On the recto of the following leaf, sign. *a ij*, we read a prefix thus: ‘In xpī noē prologus mandalberti diaconi in vitā et actus at; miracula beati Goaris. editus ad illustre virum Marquardū abbatē monasterij Prumie.’ The life begins on the recto of the following leaf, and concludes on the recto of *d j*, in eights. The colophon on the same page is as follows :

**Impensis Johānis gisen de Pastaden artiū liberaliū**

\* *Bibl. Spencer.* vol. i. p. xlvi.

**magistri Legenda dñi Goaris confessoris eximij est  
Impressa Mogūcie Anno dñi. Mcccc.lxx. . . .**

Some addenda occupy the six following pages: *d* having only four leaves. There can be no doubt of this small and very scarce quarto volume having been printed by Schoiffher, although his name is not subjoined. It is executed in the smallest gothic type of his office. The date of this copy is defective; inasmuch as its previous owner (..... at Manheim) has deliberately erased the latter numerals, to make it appear as if it had been printed in 1470: but Braun and Laire each describe it as of the date first above given. Wurdwein was ignorant of its existence. Panzer has committed several errors in his description of it, from which it should appear that he had never seen it. *Annal. Typog.* vol. ii. p. 131, no. 61. Bound in blue morocco.

**1130. GREGORII DIALOGI. VISIO TONDALI. ARS  
MORIENDI. TRACT. QUAT. NOVISS. TEUTONICÈ.  
1473. Folio.**

There can be no doubt, I think, of this volume having issued from the press of Bämler; although the type is a little thinner than what we observe in the *Summa I. Friburg. &c.* A large wood-cut of St. Gregory and Petrus Dyaconus is on the reverse of the first leaf. The whole volume is printed in long lines, and contains 193 leaves—without numerals, signatures, or catchwords. On the recto of the 193d and last leaf is the colophon, thus:

Explicitunt excerpta de tractatt. quatuor.  
nouissimorum. Anno. M. cccc. lxxij. jar.

This is rather an indifferent (wormed) copy; in russia binding.

**1131. GREGORII STI. DIALOGUS. GERMANICÈ.  
1473. Folio.**

A table occupies the first three pages. On the reverse of folio 2, the text begins. In the whole, 136 leaves—without numerals, signatures, or catchwords. On the reverse of the 136th and last leaf is the colophon, thus:

H̄ye hatt ain end das püch genant dyalogus.  
sancti Gregorp pape. Und das ward gedruckt  
da mā zalt nach cristi gepurd. M.cccc. lxxij. iar.

The type has a strong resemblance to that of Bämler at Augsbourg. The paper is of a delicate colour and composition. This copy is elegantly bound in stamped calf by Hering.

1132. GUIDO DE MONTE ROCHERII. MANIPULUS  
CURATORUM. *Printed by Beyam and Glim.*  
*Without Date.* Folio.

In all probability the *EDITIO PRINCEPS* of the work. See *Bibliogr. Decameron*, vol. ii. p. 6, where some notice is taken of supposed earlier editions as well as of the present impression. The edition under consideration is printed in long lines, in an inelegant roman type, having however the letter *d* always in a gothic form: it has 34 lines in a full page, presenting us with the following colophon on the reverse of the 136th and last leaf:

Hoc beyamus opus pressit Christoforus altum.  
Immensis titulis estat origo sua.  
Cui Glim cōsocius clara fuit arte Iohannes  
Germanam gentem: non negat esse suam

This is a volume of very rare occurrence, and is probably the only copy in England. It is unluckily not in extremely good condition. Bound in calf by Lewis.

1133. GUARINI REGULÆ GRAMMATICALES. *Printed  
by Antonellus, at Venice.* 1478. Quarto.

This book is a curiosity on more than one account. It is very rare, and very elegantly printed by one—who, in the opinion of Seemiller (fasc. iii. p. 9) ‘might have supplied only money sufficient to defray the expenses of the work;’ but, adds the same authority, ‘Antonellus, though a goldsmith, was a skilful printer.’ This is the only production of his press in this library. It begins on what should be designated *a ii*, with a prefix in two lines and a half of capital roman letters. The

lower roman type is handsome, round, and delicate. A full page has 25 lines. The signatures, *a* to *e*, inclusively, run in eights; but the first and third leaves only are marked by the letters of the respective signatures. On the recto of *e viij* is the colophon, thus :

OPVS GVARINI VERONENSIS VI  
RI PERITISSIMI VENETIIS FELICI  
TER IMPRESSVM PER MAGIS-  
TRVM ANTONELLVM A MONE  
TA AVRIFICEM :  
M. CCCC. LXXVIII. XXVII. IVNII.

A full page of aphorisms is on the reverse. This is a sound copy, but terribly defaced by ancient drawings with a pen.

1134. HÆDUS, DE AMORIS GENERIBUS. *Printed by Gerard de Flandria, at Treviso, in 1492.*  
Quarto.

This is a very beautiful copy of a work of no very uncommon occurrence. The first five leaves are occupied by a table. Then follows 'Quintii Æmyliani Cimbriaci Poetæ Epos Hendecasyllabicon in Petri Hædi Anterotica ad Cupidinem.' These verses remind us, in fact, of Thomson's description (in his *Spring*) of an unfortunate passion upon the mind and body of a too susceptible youth :\*

On the following numbered page, or rather leaf, we read the general title to the work :

Petri Haedi Sacerdotis Por-  
tusnaensis : ad Alexandrum  
ex Fratre Nepotem : In  
Anteroticorvm Li  
brvm Primvm Proemivm ::

\* Nec tactis edit ossibus medullas.  
Hinc pallent iuuenum ora decolorum.  
Hinc nec pocula nec cibos amascunt :  
Nec somnos . agit hoc dolor subinde  
Intentans animo faces amantum :  
&c. &c. &c.

There are . xcvii . numbered leaves. The work concludes with **SOLI  
DEO HONOR ET GLORIA**, with a 'Carmen Epigraphicon' by the same poet, as before. It begins thus :

Tres sumus hic lector prisca grauitate libelli :  
Quos Hædus dominus sustulit aoniis.  
Scriptos in Venerē : mellesq; cupidinis arcus :  
Quod si non credis : hoc lege epigraphion.  
&c. &c. &c.

The reverse of this leaf contains the colophon, thus :

ACCVRATISSIME IMPRESSVM  
TARVISII PER GERARDVM  
DE FLANDRIA . ANNO SALV-  
TIS . M. CCCC. XCII. DIE. XIII. OC  
TOBRIS . SVB MAGNIFICO  
PRAETORE AGVSTINO  
FOSCARINI .  
:: FINIS ::

It only remains to add, that this beautiful copy is bound in dark blue morocco, and was obtained from Mr. Chardin at Paris.

1135. HESSE, I. DE. **ITINERARIUS A HIERUSALEM,**  
&c. *Printed by Pafraet. Deventer.* 1499.  
Quarto.

'The journey of I. de Hesse, Priest, from Jerusalem, describing the disposition of the inhabitants of continents, islands, and oceans: also clearly relating certain marvels and dangers happening in diverse parts of the world'—occupies but the first five leaves of the text. This is followed by diverse opuscula—with a 'Tractatus pulcherrimus de situ et dispositione regionum et Insularum totius indie. Necnon de rerum mirabilium ac gentium diuersitate.' The whole upon signature *a viij, b four, c eight.* On the recto of *c viij*, is the colophon :

**Expliciunt duo tractatuli de mira-  
bilibus rerum totius Indie ac princi-**

pe eorū presbyptero Joanne. Impressi  
Dauētria per me Richardum pafraet  
Anno dñi. M.cccc. xxix.

This type is very much smaller, and wholly different, from what usually appears as the character of Paffroet. The larger letter resembles that in the edition of 'Conjugationes,' &c. The present sound and desirable copy, in blue morocco binding, was obtained at the sale of the Duke of Marlborough's library for 3*l.* 15*s.*

1136. HIERONIMI EPISTOLÆ. *Printed by Sweynhey� and Pannartz. Rome. 1470. Folio. 2 Vols.*

This is the second edition of the Epistles, &c. of St. Jerom, by the same printers. Audiffredi has also clearly and abundantly proved, in opposition to the opinions of Father Simon and Cardinal Qurini, that it is by no means a mere reprint of the preceding, but that it exhibits an amended text. The first volume concludes on the reverse of the last leaf, having the colophon in three lines—beneath which we read, in the centre,

Vrbe & Ecclesia florente

The second volume concludes on the recto of the last leaf, having the colophon in three lines and a half, the latter part of which is as follows :

Anno  
dominici natalis M . CCCC . LXX . 5 . d . n . domini  
Pauli . II . Veneti Pontificis Maximi Anno . vi . Vrbe et  
Ecclesia florente .

Audiffredi says (*Edit. Rom.* p. 52, 6) that the edition of 1468, contains 329 leaves in the last volume, and the present 335. The copy under description may be considered sound and desirable; but it has been formerly much cropt, and is not free from holes and marginal annotation. It was a duplicate from the public library at Munich, and obtained at a price sufficiently extravagant. It is magnificently bound in russia by Hering.

1137. HIERONIMI, STI., QUÆDAM DE VITA. *Printed by Ulric Zel. Without Date. Quarto.*

I consider this to be rather an intrinsically curious volume; as presenting us, in all probability, with the *earliest printed text of the Biography of St. Jerom.* The first tract, of nine leaves, is by St. Austin—in an epistle to Cyril, the second Bishop of Jerusalem. Both the prefix and the colophon are in four lines. Among the austerities noticed, as practised by the deceased saint, we are told, (fol. 2, rect.) that ‘thrice a day St. Jerom performed the office of flagellation upon himself with severe stripes, so that rivulets of blood (as it were) streamed from his body.’ This first tract is succeeded by an epistle from the forementioned correspondent of St. Austin, in 41 leaves, with a portion of the following leaf. This epistle is a necessary appendix to the preceding, inasmuch as it is devoted to an account of the *Miracles wrought by St. Jerom*—after his decease. It is immediately followed by a tract of St. Austin, devoted to the praises of the defunct—and beginning with St. Jerom’s epistle ‘Ad Susānam lapsam.’ This epistle occupies eight leaves. It is followed by St. Jerom’s ‘Epistle to Elyodorus,’ which is comprised within six leaves only:

**Explicit Epistola sācti Theroīni. Ad Elpodoꝝ**

These tracts are doubtless printed by Ulric Zel. They are without numerals, signatures, and catchwords. A full page has 27 lines. The present copy is almost in its pristine state, as to condition; and what renders it the more valuable is, that it belonged to a copy of the same printer’s ‘Speculum Vitæ Humanæ,’ and a few minor tracts, in the *original binding* of the times. But a greater curiosity may yet be noticed. This volume, in its original binding, belonged to one W. LANGTON, who has not only written his name at the beginning, and end, fly leaves, but also chose to have his *rebus* stamped upon the exterior of the covers, as represented in the following page.



In other words, *lang-ton*—similar to the pun upon the name of Cardinal Morton, and Grafton the printer.\* In characteristic calf binding by C. Lewis: preserving the ancient rebus.

**1138. HIERONIMI. ORDO VIVENDI DEO. *Printed by Ulric Zel. Without Date. Quarto.***

This tract was contained within the binding just before mentioned. The prefix may be worth copying at length :

*Incipit plog<sup>9</sup> in ordinem vivēdi deo. eximij  
doctoris Thieronimi ad Eustochiū sacram  
deo virginem quam Bethlee cū plurib<sup>9</sup> deo  
dicatis virgibus in monasterio sub istius  
ordinis obseruationibus conclusit;*

A full page has 27 lines. There are neither numerals, signatures, nor catchwords. The page is somewhat wider than that of the preceding work, and the effect less pleasing, from the comparative unskilfulness of the printing. The opening of this tract is at once poetical and solemn; and the whole is highly curious, as affording a picture.

\* See post; *MISSALE. Typog. Antiquities*, vol. iii.

of the internal regulation of a well conducted monastery. St. Jerom allows *baths*—but not too sumptuous: ‘ Balnearum mollicie care dei spense non superbiant. Horū vsus castis corporib<sup>9</sup> non cōpetit.’ fol. 29, rev. In the whole, 30 leaves. The subscription, on the reverse of the last leaf, is little more than a repetition of the above title. The condition of this copy is quite perfect. In blue morocco binding by C. Lewis.

**1139. HIERONIMUS (STUS.) VITÆ PATRUM.** *Printed by John Zainer, at Ulm. Without Date.* Folio.

This is an extremely desirable copy of an elegantly printed book; in a type, of which I do not at this moment recollect any other specimen from the press of John Zainer. The text is set up with great attention to amplitude of margin. A table of 10 leaves, in double columns, precedes the text; which latter begins on the recto of *folio* (1) so marked. The leaves are regularly numbered in the centre of the page, at top. On the recto of *folio* CCCLxxvii. is the colophon, thus:

**Liber Vitæ patrū sancti Hieronimi cardinalis  
p̄sbiteri s'm alphabetti ordeinē\* bene registratus  
impressus per Iohannē Zainer in opido Ulm  
Finiunt feliciter.**

The reverse is blank. What is very singular, this copy contains, between folios lxiii—lxxii, the intervening leaves, not numbered, with the exception of fol. lxvi—vii—lxx and lxxi: these leaves also have the margins *uncut*; and yet they are not so large as the remainder, which are cut, and which gives this copy the appearance of *large paper*. From the Apponi collection. It is now elegantly bound in dark calf binding, gilt leaves, by C. Lewis.

**1140. HISTORIA DE CALŪNIA NOVERCALLI.** *Printed by Gerard Leeu, at Antwerp. 1496. Quarto.*

This is an elegant book, and a very curious performance. A king gives up his son to be instructed by seven wise men. He afterwards marries again, and the queen tries to seduce the young man. The second marriage is represented by a cut, on the recto of *a iiiij*. On the

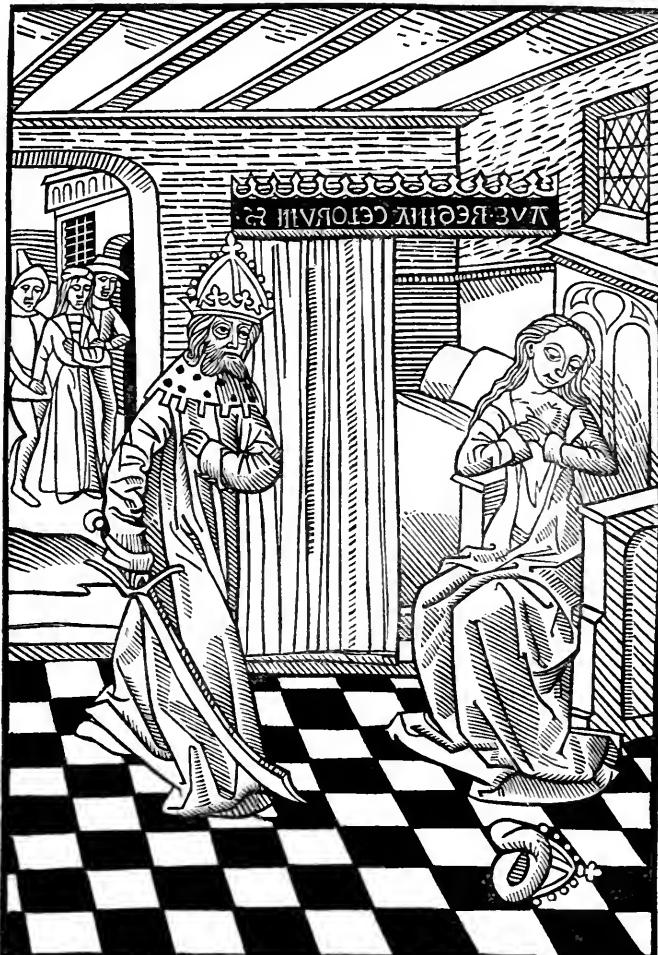
\* Sic.

reverse of *a v*, is a cut representing the son going out with the seven wise men, who are pointing to the stars. On the reverse of *a vij* is the following cut, with the inscription thus: ‘*De exceptione regij filij patre obuiam illi profecto cum multo cetu.*’



The arts of seduction used by the queen, with an illustrative wood-cut, occupy the three or four following pages. The son resists the solicitations of his mother-in-law; whereupon the latter screams aloud, which brings forth the king to aid his supposed injured wife. The wood-cut on *b iiij*, recto, represents the monarch coming to the assist-

ance of his queen, with a large drawn sword in his hand : and over the bed, in the back ground, which was to be the scene of her illicit love, is inscribed 'Ave Regina Celorum.' In the distance the son is seen secured, about to be conducted to prison. It is best understood by the following fac-simile.



The remainder of the work is occupied by the entreaties of the queen to put this son to death, and the defence of the son by the several wise men. Each subject is represented by a wood-cut. At last the son is brought forward to face his wicked accuser : see the cut on the reverse

of *h iij*; and the story concludes by the exaltation of the son, and the punishment of the queen. The preface occupies the recto of the first leaf. A cut of the death of the first queen is seen on the reverse, with this title: ‘ Historia Calummie nouercalis que septem sapientū inscribitur. quod ab ijs sit refutatā incipit. The signatures, to *i*, run in sixes: *i* has eight. On the reverse of *i vij*, is the following memorandum and imprint: ‘ Exegi mi gerarde\* hanc narrationē seruata serie veteris scripture vt nihil obmissum sit nihil magnopere mutatum nisi in verbis: res ædem sunt textum credo paulo connexiorem quam erat ille vetus. an melior sit tu iudicabis.’

**Explicit historia calummie nouercalis:† impressa an-**  
**twerpie per me Gerardū Leeu Anno domini M. CCCC.**  
**xc. vi. die mensis nouembris**

The following and last leaf is blank. Although this copy has been slightly wormed, it is nevertheless in very clean and desirable condition. It was obtained from Professor May at Augsbourg, and has been recently bound in orange colour morocco by C. Lewis.

**1141. HOMERI ILIAS.** Latinè. *Printed by Henry of Cologne and Statius Gallicus. Brescia. 1474. Folio.*

The productions of the press of the above printers are of extreme rarity, and very unlike, in typographical character, what we observe in the early Brescia books. The translation in question, by Laurentius a Valla, is in prose; perhaps not of the most spirited description. It is preceded by a prefatory address, beginning on the reverse of the first leaf, which concludes on the reverse of the second leaf. Then commences the text thus:

**HOMERI POETARVM SVPREMI ILIAS PER LAV-**  
**RENTIVM VALLENS. IN LATINVM SERMONEM**  
**TRADVCTA FOELICITER INCIPIT.**

**CRIPTRVS Ego q̄tā exercitibus Gra-**

\* Gerard Leeu: as I conceive. It is the address of the editor to Gerard Leeu the printer; for whom the work appears to have been expressly compiled. It was doubtless very popular; as indeed were most of this printer's.

† Sic.

iis cladem excitauerit Achillis furens indi-  
gnatio: ita ut passim aues fereqo. cadaueribo  
herou ac principum pascerentz: te Calliopa:  
&c. &c. &c.

There are neither signatures, numerals, nor catchwords. A full page contains 36 lines. This copy possesses 160 (counted) leaves. On the reverse of the 160th and last, is the following colophon :

ET SIC EST FINIS . LAVS DEO .

En Graiis tantu quonda celebratus Homerus :  
Nunc quoq; & Ausonio gramate notus erit.  
Primus honor Valle (nanq; is traduxit) at alter  
Bernardus posthaec Iustinianus erit.  
Nanq; hic occiduas Orator missus ad oras.  
E Gallis Latias rettulit ipse domos.  
Quanq; prius puluis : quā blatta ac tinea pressit :  
Ilias in lucē cultior ecce reddit.

Brixie . VIII. KL. decēbr . M. CCCC. LXXIII. Hēricus  
Coloniensis. & Statius Gallicus fœliciter impressere.

The present is a beautiful copy, in blue morocco binding.

**1142. HORÆ BEATISSIMÆ VIRGINIS, &c. *Printed  
by Regnault, in 1536. Quarto.***

It is quite impossible to behold a more genuine and beautifully conditioned copy of this superbly printed book, UPON VELLUM, than is the one under consideration. It is also replete with wood-cuts. The binding, in dark blue morocco by Lewis, is worthy of the splendor of the book.

1143. HORÆ INTEMERATÆ VIRGINIS, &c. *Printed by Hardouin, in 1505.* Octavo.

In old fish-skin covered boards, with clasps. A perfectly genuine copy, and enriched with the most delicately printed borders round every page. The cuts are illuminated, but not in a gaudy and tasteless style of art. A desirable volume in every respect.

1144. HORTUS SANITATIS. *Printed by J. Meydenbach. Mentz. 1491.* Folio.

The title of the work ('*Hortus sanitatis*') occupies the recto of the first leaf. On the reverse is a large wood-cut, not deserving of particular description. The work is printed in a handsome gothic type, in two columns, throughout; with an abundance of wood-cuts, descriptive of plants, animals, &c. The work treats of *Herbs* (which forms the greater portion) *Animals*, *Birds*, *Fishes*, *Stones*, and *Urines*; and to each division a large wood-cut is prefixed: some of these are more interesting than others. There are four sets of signatures, running capriciously in eights and sixes. The fourth set begins on A j, recto, with the table, which has A 8, B 6, C 6, then D vj (which looks very much like B). On the reverse of E v, is the colophon, of some length—the most material part of which is here extracted, beginning at the ninth line of the second column:

Quem quidem  
librum omni diligētia collectum & elabo-  
ratum. intelligibili caractere propriū im-  
pensis Jacobus meydenbach ciuis Mo-  
guntinus luculentissime impressit sumaq;  
adhibuit diligentiam, &c. . . . .

Impressum est autem hoc ipm in inclita  
ciuitate Moguntina. que ab antiquis au-  
rea Moguntia dicta. ac a magis id est sa-  
pientibus ut fertur primitus fundata. in  
qua nobilissima ciuitate & ars ac scientia

hec subtilissima characterisandi seu impri  
mendi fuit primū inuenta . . . . .

Animo salutis M̄illeſimo Quadrigeſente  
ſimo. Nonageſimo primo. Die vero Jo  
uis vicesima tercia mensis Junij.

The present is a most desirable copy, in dark blue morocco binding.

1145. [H]ORTUS SANITATIS. *Ling. Sax. Infer.*  
*Printed by S. Arndes. Lubeck. 1492. Folio.*

The title, on the recto of the first leaf (*a i*) is thus :

Hür heuet an de lustighe vnde  
nochlighe Bande der suntheit

The first set of signatures extends to 3, 7, and 3, in sixes : then *aa* to *zz* in sixes : next, *AA*, *BB*, in sixes : *C* in four—on the reverse of the fourth of which is the colophon in six lines and a half—a portion of which runs thus :—‘*vnde ghedruckt is dorch dat beueel Steffani Arndes in waner d' Keiserliken, stat Lubeck Na der borth vnses heren. Mccccxcij.*’ &c. A table of *a* and *b* in sixes, and *c* in four, concludes the volume. This impression is executed in a fine bold gothic letter, and is full of wood-cuts like those in the Mentz Herbals by Schoiffher. The present is rather an injured and short copy : in neat calf binding, with gilt leaves.

1146. INNOCENT VIII. Bull respecting the Marriage of Henry VII. and Elizabeth of York.  
(*Printed by Machlinia.*) *Without Date.* Broad-side.

The present is probably among the greatest curiosities in the Library under description; and is so scarce, as not only to have escaped the researches of all previous bibliographers, but to have been omitted in the *Fædera* of RYMER. That it is a production of *Machlinia*'s press, is quite evident on a comparison with the types in the *Speculum Christiana* : see *Bibl. Spencer.* vol. iv. p. 387. I cannot do better than let

this singular doceument speak for itself, by submitting a complete transcript of it. Unluckily some parts have been injured, as the dotted hiatuses indicate :

‘ Our holy fadre the Pope Innocent the. viij. To the perpetuall memory of this . . . . to be hade, by his propre mocion without procurement of our soverayn lord the Kyng or . . . . other person for conseruacion of the uniuersal peas and eschewyng of Sklaundres . . . . gendre the contrary of the same. Vnderstanding of the longe & greuous . . . . ons & debates that hath ben in this realme of Englonrd betwene the house of the Duchre . . . . one party, and the house of the Duchre of Yorke on that other party. Willing alle . . . . folowyng to be put apart By the Counsell & consent of his College of Cardynalls & app . . . . & stablishyth the matrimonye & coīnunction made betwene our soñayn lord King Henre the seventh . . . . of Lancastre of that one party And the noble Princesse Elizabeth of the house of Yorke . . . . with alle theire Issue laufully borne betwene the same.

‘ And in lyke wise his holiness cōfermeth stablishith & approueth the right and title to the . . . . of the sayde our souerayn lorde Henry the seventh and the heires of his body laufully . . . . perteynīg as wel by reason of his nyghest & undoubted title of succession as by . . . . and by elecyon of the lords sprituales and temporales and other nobles of his realme . . . . naunce & auctorite of Parlyament made by the. iij. states of this lande.

‘ Also our saide holy fadre the Pope of hys propur mocyon by hyegh and holy commaundiment chai . . . . requireth eñy inhabitant in this lande & euery subgiect in the same of what degree, state or condition tha . . . . that non of them by occasion of any successyon, or by any other coloure or cause within this realme by . . . . selfe, or other mediate persones attempte, in worde, or dede ayenst the sayd oure souerayn lorde or the heires of his body lawfully begoten contrary to the peas of him & his Realme, vppon the Payne of his grete curse and anatheme, the whiche thay & euery of thaim that so attempteth, fallyth in forth right by that selfe dede doyne . . . the whiche curse & Anatheme noo man hath power to assoyle thaym : but our holy Fadre him selfe or his speciall depute to the same.

‘ Forthermore he approueth confermeth & declareth, That yf hit please God that the sayde Elizabeth . . . . whiche God forbede shulde decesse withoute issue bytwene oure souerayn lorde & hir of thair bodyes borne, than suche Issue as bytwene hym and hir whome after

that God shall ioyne him to, shal be hade & borñ right heritours to the same croune & realme of Englande, Commaundyng that noo man attempte the 9tarie . . . . the Payne of his grete curse, whiche thay and euery of thaym soo doyng fallyth in, in the selfe dede doyn . . . . may not be assoyled but by hym or his speciall depute to the same.

‘ Ouer this the same oure holy Fadre yeueth his blyssing to alle princes nobles and other . . . . this Realme or outwarde that fauoureth aydeth & assisteth the sayd our souerayn lorde and his heires . . . . or thaire rebelles, yeuing thayme that dye in his and thair querrall full and plenarye Pardon . . . . on of all thaire synnes.

‘ Fynally he commaundeth alle metropolitanes and Bisshopes upon the Payne of inte . . . . the Chirche Abbates Prioures Archydecones Paresh priestes Piores & Wardeyns of th . . . . men of the Chirche Exempte and not Exempte opon the payñ of his grete curse whiche thay . . . . it not to denūce & declare or cause to be denūced and declared alle suche contrary doers and . . . . whiche time as thay to the same in the name of the sayd o soñayn Lorde shal be requyred with . . . . same curse yf the case shall so require So that if they for drede shall not mo . . . publiss . . . thene lefull to curse their resistentis to the same and to oppresse theim by power temporall . . . alle for theire assistance to the same in the sayde our holy faders name.’

This precious relic of our early typography was supplied his Lordship by the active researches of Mr. Robert Triphook, at the moderate charge of 6*l.* 6*s.* It is preserved among the *Miscellanea Antiqua Typographica*.

1149. (INSTRUZIONE CRISTIANA.) *Printed by Antonio de Viotti, at Parma. 1477. Octavo.*

The above is an assumed title; the copy before us being destitute of any. Indeed it never had one—for the present is merely a manual of devotion, in eight leaves, commencing with the letters of the alphabet, followed by the Lord's prayer, salutation to the Virgin and Saints, &c. All the salutations and prayers are in Italian verse; to each of which is prefixed an ornamented capital initial, of a figure, usually with a dark spotted ground. The sixth and seventh leaves are filled by Latin orisons, in prose. There is a plentiful sprinkling of red ink through the pages. The first page is surrounded by a border: this border, as well as the style of art observable in the decorations, is precisely of the character of the *Florentine* school, such as we see in the productions of

Miscomini and the Giunti. On the reverse of the eighth and last leaf is the imprint, thus: the first three lines being in red.

Stampato in Parma per maestro  
Antonio de Viotti, Ad instantia  
de Francesco detto Legietti  
MCCCCLXXVII

If this date be *genuine*, the present is an early and rather precious specimen of the typographical art at Parma. But I suspect that the date is a posterior piece of printing. The letters, in the first place, do not exactly correspond with those in the body of the work; and in the second place, they are executed as if they had been done with the hand. This desirable little book (though much cropt) has been recently rebound by C. Lewis in his usually appropriate manner, in blue morocco.

**1148. JACOBI MAGNI SOPHOLOGIUM. (*Printed by Gering, &c.*) *Without Date.* Folio.**

**EDITIO PRINCEPS.** A table of three leaves precedes the text. On the recto of the fourth is a prefix of the author, which tells us that the work contains ‘Antiquorum Philosophorum atque Doctorum dicta memorata digna.’ On the reverse of the 217th leaf is the following subscription:

Epigramma ad hujus operis conspectorem ;  
Istuc clarorum contendunt dogmata patrum ;  
Doctos atq; bonos, ut faciunt homines.  
At quom non leuiter posset percurrere quisquam,  
Auctores cunctos ; multa neglecta manent.  
Omnia doctor quo ergo documenta legantur ;  
Hunc Iacobus magni, condidit ecce librum.  
Tu quoque si bonus esse uelis, sapiensq; uideri ;  
Quod manibus tractas, disce Sophologium.  
Quicquid enim ueterum tetigit præceptio digna,  
Mille uoluminibus ; clauditur hoc opere ;  
Vale.

This is one of the impressions executed near the Sorbonne University, which distinguish the earlier productions of Gering, Crantz, and Friburger. It is printed in their first large roman type (see *Bibl. Spencer.* vol. ii. p. 221), in long lines, without numerals, signatures, or catchwords. The names of the printers are not found in the work, but it is questionless the production of their office. The paper is of that strong admirable texture which also distinguishes the same productions; and the present is as fine a copy as possible of this very rare impression. Bound in Russia by Hering.

**1149. JACOBI MAGNI SOPHOLOGIUM. Printed by Gering, Crantz, and Friburger. 1475. Folio.**

We have here a specimen of the larger gothic type of the above printers (like that of their Bible—see *Bibl. Spencer.* vol. i. p. 29) with a margin of entirely original dimensions. A table occupies the first three leaves. The text follows on the fourth. There are neither signatures, numerals, nor catchwords. On the recto of the 213th leaf from the beginning of the volume, is the concluding subscription. On the reverse, beneath ten lines of hexameter and pentameter verses, is the ensuing colophon :

**Anno domini Mille. cccc. lxxv. die prima mensis Junij.  
Impressum fuit istud Sophologium Parisius per Marti-  
num crantz. Adalricū gering. Et Michaelēm friburger.**

With the exception of some worm-holes at the beginning of the volume, this may be called a most desirable copy of the work. It was obtained of M. Chardin at Paris. Beautifully and appropriately bound in mottled calf, with gilt upon the marbled edges of the leaves.

**1150. JACOBI MAGNI SOPHOLOGIUM. Printed at Lyons by N. P. de Benszheim and M. Reinart.  
Without Date. Folio.**

This is an elegantly printed volume, in double columns, in a close, neat, gothic letter. The names of the printers are of uncommon occurrence. The text is a mere reprint of the preceding editions. There are neither numerals, signatures, nor catchwords. A full page contains 46 lines. In the whole, 119 leaves. On the reverse of the 118th we read :

**Jacobi magni sopholo  
giū finit feliciter.**

On the recto of the following and last leaf, is the colophon precisely similar to that at page 156, ante, followed by the imprint, thus: and in a large, clear, and handsome gothic type.

**Impressum lugdūn per Nicolaū Philippi de  
benzhepm et Marcū Reinhart de Argentina.**

The present very desirable copy (obtained from the Apponi collection) is elegantly bound in yellow calf, gilt leaves.

**1151. JACOBI CARTHUSIENSIS, QUOTLIBETUM STA-  
TUUM HUMANORUM. Printed by J. Hug, at  
Goeppingen. Without Date. Folio.**

A beautiful specimen, almost without a blemish, of the productions of a printer of very rare occurrence. The type is precisely similar, in general character or appearance, to that of FYNER of ESSLINGEN. Indeed Goeppingen is the post town succeeding it, from Stuttgart. The material difference, among the capital letters, is the E. The generality of the rest is perfectly similar. The lower-case might also be easily mistaken for that of Fyner. A table occupies the reverse of the first leaf. There are neither numerals, signatures, nor catchwords. A full page contains 40 lines. On the reverse of the 69th and last leaf, at bottom, in a large lower-case character, we read the following colophon:

**Per discretū virū Iohanem hug de göppingen.**

This most desirable copy is elegantly bound in russia by Hering. It was obtained from St. Peter's monastery, at Salzburg.

**1152. JOANNIS CALDERINIS ET GASP. CALDER.  
EJUS FILII. CONSILIA. Printed by Adam Rot.  
Rome. 1472. Folio.**

We have here a remarkably fine specimen from one of the rarest presses in Italy. This is the only volume which his Lordship has ever possessed from the press of ADAM ROT: of which there are also fewer

specimens (and those confined to public libraries) abroad, than almost of any other typographical artist. The type is decidedly of the characters of Laver and Schurener de Bopardia, but more particularly the latter.\* Unluckily the volume treats exclusively of canon law, and is therefore, at the present day, of very little general interest. A table of rubrics, in 21 leaves, and a blank leaf, precede the commencement of the work, which has the following prefix :

Consilia domini Io. Cal. Et. do. Gas. eius  
filii. redacta sub congruis rubricis et de  
curtata. assumptis rationibus substanti  
ficiis per dominum Dominicum de sancto  
Geminiano. Incipiunt feliciter.

The work is printed throughout in double columns, without numerals, signatures, or catchwords—upon paper of a fine quality, and with great attention to marginal amplitude. On the reverse of the 183d leaf, including the 22 preceding leaves, is the colophon thus :

Finis Cōsilioꝝ eximioꝝ utriusq;  
iuris doctoꝝ. Domini Iohan. d  
Calder. Et do. Gas. de Calder.  
Rome impressoꝝ Per magistrū  
Adaꝝ rot Clerici Metten. dioē.  
Anno salutis . M. CCCC. L X  
XII. xxiiii. Mensis Decēbris.  
Sub Sixto. iii. Pontifice maxi.

A blank leaf follows. This remarkably large and fine copy was obtained of Mr. Sams, the bookseller at Darlington. Bound with it, is a ' *Tractatus de Successionibus ab Intestato per NICOLAUM DE VBALDIS DE PERUSIO*,' printed in double columns, in a close small roman letter, at Rome, in 1477, without name of printer; containing 32 leaves. Also two tracts, upon civil and canon law, by *LUDOVICUS DE ROMA*; alias, *LUDOVICUS PONTANUS*: in a small, thin roman type, in double columns, without numerals, signatures, catchwords, name of printer, or date: a full page containing 62 lines. The colophon to each tract is upon the recto of the last leaf, in four lines: the first tract containing 21

\* The *i*'s are very meagre, and have no dots.

leaves, and the second 23 leaves. Doubtless these tracts were also printed at Rome. They are all in equally fine condition ; handsomely bound in russia by Lewis.

1153. JOSEPHUS. Latinè. *Printed by Maufer, at Verona.* 1480. Folio.

The author of the version appears to be Ludovicus Cendrata ; whose prefatory epistle to Antonius Donatus occupies the first two leaves. It is dated Verona, 1480. Some Latin verses are however on the reverse of the second leaf. On the third leaf, *a i*, the Latin version begins, and extends to signature *y vj*, in eights : where the *Jewish war* ends. On the recto of the following leaf, sign. A, the *Jewish Antiquities* begin. This extends to D in eights—but D has only five printed leaves. On the reverse of D v is the following colophon :

Impressum i inelyta ciuitate Veronæ  
per Magistrum Petruȝ Maufer Gal-  
licum. Anno salutis. M. cccc. lxxx.  
oetauo Kalendis Ianuarii. Pontifice  
maximo Sixto quarto. & illustrissi-  
mo Venetorȝ duce Ioāne Mocenigo.

This copy was procured chiefly for the extraordinary beauty of the condition of it. In russia binding by C. Lewis.

1154. JUSTINUS. *Printed by Valdarfer.* Milan.  
1476. Folio.

This is an elegantly printed, and rather uncommon impression. It should seem to be a reprint of that of Jenson. The first page, containing 27 lines, exclusively of three lines of a title in capital letters, begins thus :

V M M V L T I E X R O M A N I S  
etiam consularis dignitatis uiri res romanas  
græco peregrinoq; sermone in historiam cōtu  
&c. &c. &c.

A full page contains 34 lines. There are neither numerals, signatures, nor catchwords. On the reverse of the 108th and last leaf, is the colophon :

Impressum Mil'i per Xpofor Valdarfer Ratisponense  
anno domini . M. CCCC. LXXVI. Kl'. Iunii.

The register is below. Upon the whole, a sound and desirable copy (from the Apponi collection) recently bound in red morocco by C. Lewis.

1155. JUSTINUS. *Italicè. Printed by J. de Colonia and J. Gheretzen. Venice. 1477. Folio.*

I apprehend this to be the FIRST IMPRESSION of the ITALIAN VERSION of Justin. It is inferior in condition to the preceding, but was not obtained (at the sale of the Apponi collection) under double the price of it. At the sale of the Pinelli library, a copy of this edition, in fine preservation, was purchased for 10*l.* 6*s.* The text commences with the introductory part, as before given, at top of the recto of sign. *a z : a i* appearing to be blank. The history, on the same page, commences thus :

n El primo libro si contiene queste cose limperio  
degli Assyrii da Nino Re insino a Sardanapalo:  
il quale fu tramutato p Arthabato in media in fino  
ad astrage il qual fu ultimo re Et questo fu  
&c. &c. &c.

The leaves are not numbered; but the signatures, as far as *p*, run in eights: *p* has 10 leaves. On the recto of *p ix*, is the colophon thus :

Finisse il libro di Iustino abreuiatore di Trogo pōpeio  
posto diligētamēte in materna lingua. Et impresso in  
lalmo citade de uenesia ale spesse di Iohāne de colonia:  
& Iohāne gheretzē cōpagno ne gli anni dil signiore.  
M. CCCC. LXXVII. ali giorni. x. septembr. Andrea  
uendermino felicissimo duce imperante

The address of Hieronymo Squarzafico (who appears to be the trans-  
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lator) to Nicolo di Campobasso, concludes the impression on the reverse of the following and last leaf. This copy is rather small, and has been injured towards the latter end; but it is, upon the whole, a desirable acquisition. Bound in russia, gilt leaves, by Hering.

**1156. JUVENALIS. Italicè. Printed by M. Manzolino at Treviso. 1480. Folio.**

The name of the translator is Summaripa, of Verona. I suspect that the first leaf, probably possessing a title, may be wanting: as the address of the translator to the Doge Mocenigo commences on the recto of signature *a ii*. This is followed by a sort of metrical abridgement of the whole work of the Latin poet. On the recto of the following leaf begins the poetical version of the original, thus:

Ero sempre auditor tanto agitato?  
Ne mai riponero sentir cantare  
Al rauco codro: el suo Theseide lato?  
Senza mia pena udiro recitare  
Le Comedie togate: & elegie?  
E il gran Thelepho el di poi consumare?  
&c. &c. &c.

The signatures run somewhat capriciously: *a* has ten, *b* and *c* each six, *d* eight, *e* to *o* in sixes: *o* only four leaves. On the recto of *o ii* is an inscription, testifying the finishing of the Italian version in the year 1475. This is followed by the Doge's acknowledgement of the same, in Latin, of the same date. On the reverse is an Italian epigram upon transmitting the printed work to certain illustrious men. On the recto of the ensuing leaf is an epigram by Jerom Bononius of Treviso, in the Latin language, of the date of 1480—followed by another epigram, of the same date, by Manzolinus the printer. This epigram is in the Italian language, beginning thus:

OPRA de Iuuenal Iunio daquino:  
Che zaschun huom riprende flagicioso  
Da Zorzi Summarippa generoso  
Tradutta in rimma el bel uulgar latino:  
I mpressa sei per Michel manzolino

Parmense: insieme con il virtuoso  
 Ioannes hoglanth: suo corettor famoso:  
 &c. &c. &c.

This is followed by 16 more lines: having, at bottom, the following subscription:

DEO ET MARCO HO  
 NOS ET GLORIA

On the recto of the ensuing and last leaf is a set of complimentary verses by Bononius of Treviso, to Summaripa the translator: 14 lines: with the word VALE beneath. The reverse is blank. I should apprehend this to be rather a scarce book—and in all probability the earliest printed Italian version of Juvenal. The present copy must be greatly cut upon the right side margin, as the volume assumes the appearance of an elongated octavo—like some of the large paper copies of Aldus's earlier octavos. It is however very possible that this may be nearly its ancient form. The present desirable copy is elegantly bound in red morocco by C. Lewis.

1157. JUSTINIANI INSTITUTIONES. *Printed by  
 Ulric Han and Simon de Luca. Rome. 1473.  
 Folio.*

This appears to be either the first or the second book executed by the above printers, conjointly, in the year 1473: the Virgil (see *Bibl. Spencer.* vol. ii. p. 475) having been published in the same year. It is uniformly printed in two columns, of a large, black, handsome gothic type, surrounded by a commentary, on all sides, in a small roman letter—of the character of Ulric Han's usual type, but evidently thinner. On the reverse of fol. 171, is the colophon, thus:

Presens haꝝ institutionū preclarum opus.  
 Alma in urbe roma. Totius mundi regina  
 & dignissima Impatrix. que sicut pre ceteris  
 urbibo dignitate preest. ita ingeniosis uiris  
 est referta. nō attramento. plumali. calamo.  
 neq; stilo ereo. sed artificiosa quadā adinuen-

tōne imprimendi. seu caracterizandi sic effigiatum. ad dei laudem industrieq;. est consummatum. Per Vdalricum gallum. Almanum. & Simonem nicolai. de Luca. Anno domini MCCCCCLXXIII. die uero. x aprilis.

A blank leaf follows. Then the register upon the recto of the ensuing and last leaf. The present is a very fine copy, beautifully bound in russia by C. Lewis.

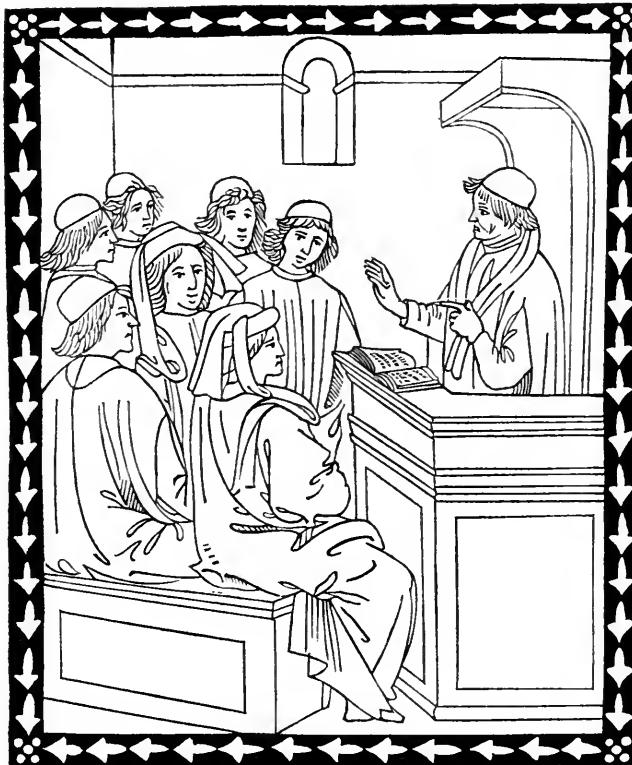
**1158. KEMPIS (THOMAS DE). DE IMITATIONE CHRISTI. *Printed at Strasbourg.* 1489. Duodecimo.**

This is one of the numerous pocket impressions of Thomas a Kempis, even in the xvth century. The title calls the author Thomas De Kempis, and specifies three other tracts by him, exclusively of the one above mentioned. The impression concludes with a tract of Gerson, 'De meditatione Cordis.' The signatures, to X, run in eights, with the exception of V, which has 9 leaves. On the recto of X viij is the colophon—in four lines, ending thus: 'Argñ. impressus. Anno dñi M. cccc. lxxxix. finit feliciter.' This elegantly bound and well conditioned copy was obtained from the library of St. Peter's monastery at Salzburg.

**1159. LANDINI: FORMULARIO DI LETTERE, &c.**  
(*Printed at Florence.*) *Without Date.* Quarto.

Although there be no colophon to this elegant little volume (here much diminished in size by the tools of some former binder) yet the first glance of the style of art, in the frontispiece, clearly stamps it to be the production of a *Florence Press*. As this frontispiece exhibits an elegant specimen of art, strongly similar to what is seen in vol. ii. pages 299-301 of the *Bibliographical Decameron*, it may be worth submitting it to the reader's notice—as illustrative of the early history of decorative printing. The following title precedes it.

¶ Formulario dilettere & di orationi uulgare con la pro  
posta & risposta cōposto per Christophoro landini.



The reverse is blank. The work begins on the recto of the following leaf, *a z*, with a fuller title thus, in six lines: 'Formulario di epistole uulgare missiue & responsiue & altri fiori di ornati parlamenti allo excuso & illustrissimo principe signore Hercule da esti dignissimo duca di Ferrara: Composto per Christophoro landini ciptadino di Firenze: dignissimo commentatore di Dante,' &c. The signatures run in eights. The body of the work ends on the recto of *f 4*. Then follow four leaves of 'Suprascriptio[n]es et Subscriptiones Litterarum Missarum.' This copy is elegantly bound in dark blue morocco by C. Lewis.

1160. LAUDIVIUS. VITA BEATI HIERONYMI.  
*Printed in 1473, at Naples.* Folio.

An address from the author (who was a Knight of Jerusalem) to Franciseus Beltrandus Barchinonensis, occupies the recto of the first leaf, concluding nearly at the bottom of the second. In the whole, there are 17 chapters upon eight leaves. On the reverse of the eighth, the colophon is thus :

Finis uite hieronymi per laudiuum equitē  
 hiersolymitanū edite. millesimo. quadringen-  
 tesimo. septuagesimo. tercio. die quartadecima  
 Junii. in alma urbe neapoli.

The condition of this exceedingly rare book cannot be surpassed. It is without a spot, and the leaves may be fairly pronounced to be uncut. It was obtained from the monastery of St. Peter at Salzburg ; and has been recently elegantly bound in red morocco by Hering.

1161. LEGENDA SANCTORUM. *Without Name of  
 Printer, Place, or Date.* Folio.

Panzer (vol. iv. p. 151, no. 708) relies exclusively upon Maittaire, vol. i. p. 760. Maittaire merely gives the title and colophon, without any conjecture as to the probable printer. Without being able to identify this printer, I may be permitted to observe, that the type bears a strong resemblance to that which we should consider as a *middle* character between *Wenzler's* and the smaller letter of *Koburger*; and most probably by *Renchlin* at *Basle*, about the year 1476. There are neither numerals, signatures, nor catchwords. A full page contains 47 lines. The character is a tall, close gothic. The impression opens with the prologue, which has this prefix :

Incipit plogus super legenda sancto-  
 rum. Alias lombartica hystoria. quam eō  
 pilauit frater Jacobz nacione ianuensi or-  
 dinis fratrum predicatorum.

The history immediately follows, beginning with ' the advent of our

Lord,' as usual. There are, in the whole, 246 leaves. On the reverse of the last, we read the subscription thus :

**Explicit lampartica h̄p  
storia sanctorum.**

This large and desirable copy was obtained from the library of St. Peter's monastery, at Salzburg. It has been very handsomely bound in pale russia by Hering.

**1162. LEONARDO DE UTINO SERMONES. *In the  
Character of Ulric Zel. Without Date.* Folio.**

To the best of my recollection, this is the only large folio volume, printed in his smallest type, which I have seen from the press of Ulric Zel. In such point of view, it is rather a typographical curiosity : and exhibits a fine specimen of regular and skilful printing. A table occupies the reverse of the first leaf. There are neither numerals, signatures, nor catchwords. The work is uniformly printed in double columns, having 60 lines in a full page. The work terminates on the reverse of the 306th leaf, with the following colophon :

**Opus quadragesimale de legib⁹ vene  
rabilis magistri Leonardi de Utino sa  
cre pageine p̄fessoris celeberrimi Expli  
cit perutilissimū . . . . :**

Five leaves of a table follow, and conclude the work. Upon the whole this is a desirable copy ; and bound in a singularly handsome manner, in russia, with a broad border of gold on the outside, in imitation of the binding of the books in the Harleian library. The copyist (C. Lewis) has greatly surpassed his model.

**1163. LITIO, ROBERTUS DE. OPUS QUADRA-  
GESIMALE. *Printed by Ulric Zel. 1473.* Folio.**

This edition is executed in double columns, in the large gothic type of the printer. On the reverse of the 357th leaf, we read the following colophon :

**Celeberrimi sacri eloquii p̄  
conis fr̄is Roberti de licō opus**

mirā nō mō facūdīe vēz et rei re  
dolētis suauitatē de pniā cōfe  
ctū p Ulricū Zel de hanau ar  
tis imp̄ssorie mḡm Colonic ī  
p̄slum finē cepit optatū. sexto  
dec̄o Kal. mēsis februarii. M.  
cccc. lxxij.

Two leaves of a table follow. The present is one of the very few books, executed in his larger type, to which the name of the printer is subjoined. A fine sound copy, with rough edges, bound in russia by Hering.

**1164. LITIO, ROBERTUS DE. OPUS QUADRAGE-  
SIMALE. Printed by Sweynheym and Pannartz.  
Rome. 1472. Folio.**

A table of two leaves precedes the text. The text begins on the recto of the third leaf, preceded by two sentences, or prefixes, each having three lines. Audiffredi is very brief (*Edit. Rom.* p. 200) in his description of this edition, which however does not appear to be of common occurrence. He subjoins descriptions of *three* Venetian editions of the same date—of *one* of which, executed by Hailbrun, some account has already appeared in the *Bibl. Spencer.*: see vol. iv. p. 526. The present impression contains 346 counted leaves, having 38 lines in a full page. The colophon is on the recto of the 346th and last leaf, beneath 12 lines of text, beginning with the well known verse, ‘Aspicis illustris lector quicunq; libellos.’ The date is thus:

M. CCCC. LXXII.  
die. xvii. Nouembris.

The present is by no means an unexceptionable copy, and perhaps not deserving of the truly elegant and superb morocco vestment in which it is clothed by C. Lewis.

1165. LITIO, ROBERTUS DE. *DE DIVINA CARITATE.* *Without Name of Printer, Place, or Date.* Folio.

This is one of the very many volumes executed in a roman letter, and more particularly distinguished by the formation of the capital letter R: see *Bibl. Spencer.* vol. i. p. 40. The copy under description is as large, clean, and desirable, as if it had been just received at the hands of the printer. In the whole, 48 leaves.

This copy, now elegantly bound in russia by Hering, was obtained from the library of St. Peter's monastery, at Salzburg.

1166. LIVRE DES SAINS ANGES. *Printed at Geneva.*  
1478. Folio.

This is not only the *first edition* of the work itself, but the *first book printed at Geneva.* Panzer, vol. i. p. 439-40, refers to several authorities, but particularly to Clement, vol. i. p. 332, note 27, for a copious account of the author of the work. This impression has quite the look of a book from a *provincial* press: the letter, which is gothic, being loose and irregular in its formation. Laire, vol. i. p. 442, assigns it to the press of Adam Steinshauwer. There are neither numerals, signatures, nor catchwords; but, in the whole, 186 leaves. The following colophon is on the reverse of the last leaf:

¶ finist le liure des sains anges. Imprime a genefue Lan de grace Mil. cccc. lxxvij. le. xxvij<sup>e</sup> iour de mars.

The present is, upon the whole, a very desirable copy, in calf binding.

1167. LUCANUS. *Printed by P. Lavagna.* *Milan.*  
1477. Folio.

The present copy, although not free from a good deal of small, neatly written, ms. memoranda, is in sound condition. The edition is printed with signatures, A to P in eights: P having only six leaves. On the recto of P iiiij, is the imprint (above twelve Latin hexameter and pentameter verses) thus.:

Opus impressum Mediolani impensis Philippi Lauagniæ  
Anno M. cccc. Lxxvii. Sexto Kalendas Martii.

A life of Lucan follows. The volume is terminated by the register. Splendidly bound in pale green morocco by Hering.

1168. MACHARONEA VARIA, &c. *Without Date or Place, &c.* Duodecimo.

This very singular and rare little volume was formerly in the library of the Duke de la Valliere—as its imperfections (sign. *a i*, *a ij*—sign. *t iij* and *v*) but too plainly indicate. De Bure has mentioned all the (xvii.) pieces necessary to render a copy perfect. The author is supposed to have been Georgio Aglione of Ast—and the language is emphatically distinguished as *Macaronic*, with a piece or two in Latin, and one in French. From the concluding French piece it should seem that the book was printed about the year 1496-8, as it celebrates the triumphal entry of Charles VIII. into the town of Naples. Consult the *Bibliogr. Instruct.* vol. iii. p. 445, no. 2950, and *Cat. de la Valliere*, vol. ii. p. 145, no. 2688. A more singular collection of comical and strange tales has been rarely united in one volume. The present copy is in very indifferent condition—besides its being imperfect.

1169. MAMMOTRECTUS. *Printed by Schoiffer.*  
Mentz. 1470. Folio.

EDITIO PRINCEPS. This is the edition which was reprinted by Helias de Helye, even with the same colophon and date—as is described in the *Bibl. Spencer*, vol. i. p. 154. It is executed in Schoiffer's smallest type, in double columns, having 48 lines in a full page. On the reverse of the 128th leaf, we read the following colophon—which is executed in red :

Explicit māmetractus\* Acte imprimē-  
di seu caracterizandi absq; calami ex-  
aracōne sic effigiatus. et ad eusebiā  
dei. industrie per Per Petru schoiffer de  
gernshem in ciuitate magūtina feli-  
citer cōsumatus Anno dñice incarna-  
cōis. M. cccc. lxx. in vigilia Martini.

\* Sic.

A leaf, containing the preface to the work, and a list of the order of the contents (which should probably have preceded) concludes the volume. This is rather a large, than a sound and desirable copy. In *russia binding*.

**1170. MANCINELLUS. MODUS SCRIBENDI, &c.**  
**Printed at Ulm. 1499. Quarto.**

On the recto of the first leaf, above the device given below, is the title thus: 'Scribendi Orandiq; modus. per Anthonium Mancinellum.' The reverse is blank. 'The titles of this present work' are specified on the recto of the following leaf, *a 2*. The signatures run from *a* to *g*, inclusively: these two have each eight leaves, but the intermediate ones have only six leaves. As far as *d 6* the work is printed in long lines: afterwards it is in double columns. On the recto of *g viij*, is the colophon, thus:

Impressum Ulme Año  
 salutis Dominice. 1499  
 Tredecimo Kalendas Sep  
 tembras

On the reverse is the device above alluded to—thus:



Whether it be intended for one of the *Schotti*, I cannot take upon myself to determine. This copy, full of rough leaves and bound in

russia, was presented to his Lordship by Professor Veesenmeyer at Ulm; a gentleman, who pays particular attention to the preservation of all books printed at the place of which he is so distinguished an ornament. The present copy was among his duplicates.

1171. MANDAVILLE. ITINERARIUM. Italicè. *Printed by Lorenzo de Morgiani, &c. at Florence.* 1492. Quarto.

The present is an exceedingly neat impression of one of the numerous Italian versions of the travels of our famous John Mandeville, in the xvth century: long before their appearance in our own country. The title and embellishment are thus:

**Tractato bellissimo delle piu marauigliose cose & piu notabile che si trouonino nelle parte delmondo scripte et racolte dallo strenuissimo Caualiere asperondoro Gio uanni Mandauilla Frâzese che visito quasi tutti le par te del mondo habitabili ridotto in lingua Thoscana.**



There is no other embellishment in the volume. The impression is executed in double columns, with signatures, *a* to *k*, in eights; having the following colophon on the reverse of *k viij*:

**Finito illibro bellissimo di  
Giovanni Madiuilla\* ridotto in  
lingua Toschana Impresso nel  
la Excella Cipta di Firenze per  
ser Lorēzo de Morgiani & Gio  
uanni da Maganza. Il di. vii. di  
Giugno. M.cccc. lxxxii.**

The present beautiful copy, obtained of Professor May of Augsbourg, has rough leaves throughout. It has been recently bound in Venetian morocco by C. Lewis.

**1172. MANFREDI. LIBER DE HOMINE. Italicè.  
Printed by Rugerius and Bertochus. 1474. Folio.**

A Latin address, apparently from the author to John de Bentivoglio, is on the reverse of the first leaf. A table of 11 leaves, in double columns, follows. The text succeeds thus, on the recto of the ensuing leaf:

**ERCHE EL SOPERCHIO NE LE COSE Che  
noi uiuemmo: & lo idebito mō del uiuē nostro: idu  
ce i noi egritudiē. Et sono lecosse necessarie aurā  
&c. &c. &c.**

The text is printed in long lines, having 40 lines in a full page. On the reverse of the eighth leaf of the text begins some poetry, which concludes on the reverse of the 17th leaf. I subjoin a specimen, from the *fourth page* of this poetry :

L ceruello nausea fa e sie fredo  
Alostomaco fa abhominatione  
Volsi mangiar innanzi ogni stagione  
La lengua ha sua natura temperata  
Comunamente da buon nutrimento  
Come il a certi fa temperamento

Medula ilmezzo tien fral fredo e caldo  
 Sperma aduce e molto lo purifica  
 Lostomaco humilia e si mollifica  
 Lacarne macra si fa sangue sicco  
 &c. &c. &c.

Not a very inspiring subject, it must be confessed! There is no more poetry interspersed, and on the recto of the 97th and last leaf of the text, is the colophon thus :

BONONIAE IMPRESSVM PER ME VGONEM RV-  
 GERIVM. ET DOMINVM BERTOCHVM REGI-  
 ENSES ANNO DOMINI . M. CCCC. LXXIII. DIE.  
 PRIMA IVLII.

The present copy, obtained from M. Chardin, of Paris, was formerly in the collection of the Duke de la Valliere. It is bound in russia.

1173. MANILIUS. *Printed at Rome.* 1484. Folio.

With the commentary of Laurentius Bonincontrius Miniatensis. This edition is printed in a close barbarous gothic character, with a very full surrounding commentary. Although printed at so late a period, it is entirely destitute of numerals, catchwords, and signatures. In the whole, there are 101 leaves. The colophon is on the recto of the 101st leaf, thus :

Laurentij. Bonincontrij. Miniatensig. In. C. Manilium  
 Commentum. Rome impressum. Anno domini. Milles-  
 imoquadrungentesimoquarto. Sedente, Innocentio Octavo.  
 Pontifice maximo. Anno eius. Primo. Die vero vigesi-  
 masexta. Mensis Octobris. Finit Foeliciter.

The register below informs us that the first gathering is in tens—the second, third, and fourth in eights: the fifth in six: the sixth, seventh, eighth, ninth, tenth, eleventh, and twelfth, in eights, and the last in six. The present is a sound and desirable copy, in French calf binding.

1174. **MANILIUS.** *Printed by Zarotus. Milan.*  
 1489. Folio.

The editor is P. Stephanus Dulcinus Scalæ Canonicus. His prefatory address, dated Milan, 8th kalend of November, 1488, occupies five pages, on sign. A. A table occupies the remaining portion of A, in fours. The text begins on *a i* to I, running in sixes. I has eight leaves: on the recto of the 8th of which is the colophon, thus:

Hoc præstantissimū Manilii Poetæ astronomici op<sup>9</sup>  
 Impressū fuit in ciuitate Inclyta Mediolani. Per An  
 toniū Zarotū Parmensem. Anno salutis christiane  
 M. cccc. Lxxxviiii.\* quinto Idus nouembris Sub Illu  
 strissimo Principe Ioanne Galeazio Duce Mediolani  
 Sexto fœlicissimo.

FINIS

The present copy, obtained from the Apponi collection, is but a very indifferent one: in calf binding.

1175. **MANIPULUS CURATORUM.** *Printed by Adam Steynschauwer de Schuinfordia, at Genev.* 1480. Quarto.

On the recto of the first leaf we observe a prefix of three lines and a portion of the fourth, followed by this title:

ACTORIÆ EPYSTOLÆ

Eighteen lines are below. A full page contains 23 lines. There are neither numerals, signatures, nor catchwords. On the recto of the 229th, and last leaf but four, is the colophon thus:

Doctissimi viri domini guidonis de monte  
 rocherij liber qui Manipulus curatorū inscri-  
 bitur: fuit fœliciter. Impressus in ciuitate  
 gebēn, per magistrū Adam steynschauwer de

\* Sic.

schuinfordia. Anno domini Millesemoqua-  
dringentesimo octuagesimo. Die vero vicesima  
nona Mensis marci.

The table begins on the reverse of this leaf, and occupies the remaining four leaves. The character of this gothic type is large, thin, and standing somewhat loosely in register. It has rather a barbarous aspect. The present is a sound copy, in brown calf binding.

1176. MARCHO POLO. *Von Venedig der Gross  
Landtfarer.* Germanicè. *Printed by Creussner  
at Nuremberg.* 1477. Folio.

We have here one of the very rarest books in existence; and of an intrinsic importance equal at least to its extreme scarcity. It is nothing less than the FIRST EDITION of the travels of the famous MARCO POLO; whose labours have recently received such ample illustration from the valuable publication of Mr. Marsden; ‘the greatest part of whose edition of Marco Polo\* had been been printed off,’ before he had been made acquainted with the contents of the present. Through the interest of the Right Hon. Thomas Grenville, he obtained the perusal of a faithful transcript from the only other known copy of it, in the Imperial library at Vienna, under the superintendance of Mr. Kopitar, one of the principal librarians, and in every respect competent to judge of its perfect accuracy. That transcript is now in the choice library of Mr. Grenville. This edition is so rare as to have escaped Panzer: and I understand that Mr. Horn of Franckfort, expressed to Mr. John Payne (who was fortunate enough to obtain this identical copy at Munich, upon the shelves of an *antiquar*) his extreme satisfaction on obtaining a sight of what he had never before been fortunate enough to meet with. It was unknown to De Bure, and will in vain be sought for in the accurate pages of Brunet. See *Manuel du Libraire*, vol. ii. p. 311: edit. 1814: where the earliest edition is of the date of 1496.

We now come to the volume itself. On the reverse of the first leaf, we are favoured with a wood-cut portrait of the traveller, of which the reader will be doubtless gratified by the following fac-simile.

\* See page 178, post.



Around this portrait we read the following inscription, in a large lower-case gothic character: ‘*Das ist der edel Ritter. Marcho polo von Venedig der grost landtfarer. der vns beschreibt die grossen wunder der welt die er selber gesehenn hat. Von dem auffgang pis zu dem nydergāg der sunnē. der gleychē vor nicht meer gehort seyn.*’ The text commences on the recto of the opposite leaf, with the following prefix:

**Hie hebt sich an das puch des edeln Ritters vñ landtfarers Marcho polo. In dem er schreibt die grossen wunderlichen ding dieser Welt. Wunderlichen von den grossen Künigen vnd Kepsern die da herschen in den selbigen landen vnd von irem volck vnd seiner gewonheit da selbs.**

There are 28 lines below. A full page contains 34 lines. There are neither numerals, signatures, nor catchwords. On the reverse of the 58th and last leaf, the text ends with the following words—succeeded by the colophon—thus:

Got ley gelobt

**Hie endet sich das puch des edeln Ritters vnd landtfarers Marcho polo, das do sagt vō mangerley wunder der landt vñ lewt, vñ wie er die selbigen geschen vñ durch faren hat von dē auffgang pis zu dem nydergang der sunnē. Seliglich.**

**Diss hat gedruckt Friez Creuzner Nürnberg Nach cristi gepurdt Tausent vierhundert vñ im liben vñlibenezigte iar.**

In the original\* this colophon is composed of six lines. It is however

\* ‘The preface of this first edition is substantially the same as those which belong to the *Soranzo* manuscript and the Italian of the British Museum: from which circumstance, as well as from the orthography of proper names throughout, (corrupt as they are) it is evident that the translation was made from an Italian, rather than from a Latin original. . . . The copies of this first edition are rare in the highest degree. The only one distinctly pointed out by bibliographers, is that which has a place in the Imperial library at Vienna, and which, during the last occupation of the Austrian capital by a French army, had been conveyed to Paris, but in consequence of ulterior events, been since restored to its former situation’. . . . ‘Its text is in general more circumstantial than that of other versions, and even, in several instances, than Ramusio’s; but there are occasional indications of the

material to remark that, from the account of Mr. Marsden, the copy of this invaluable book in the Imperial library at Vienna should seem to want the frontispiece, or portrait, since it is described by him as containing only 57 leaves. Mr. Marsden emphatically observes—that ‘ the proud distinction of having given to the world the **FIRST PRINTED EDITION**, [of Marco Polo] indisputably belongs to Germany.’ The present copy (obtained from Mr. Payne) may be called a large and desirable copy; but it owes much, in its present beautiful aspect, to the care, skill, and elegance of taste of C. Lewis in the binding: being brilliantly executed in olive colour morocco.

**1177. MARIEN ROSEN, &c. *Printed by Gerard Leeu, at Gouda. 1484. Duodecimo.***

This is a very desirable copy of a prettily printed volume, thus entitled :

**Van marien rosen transcken een suuerlit  
hoerxken**

A small wood-cut of a heart, wounded, encircled by thorns, and again surrounded by a wreath of flowers, &c. is below. Beneath which we read, as verse, ‘ Die mit marien Ewelic wil verblien Die spreecck tot allen tyen Veel aue marien.’ The reverse is blank. On the recto of the following leaf, sign. *a*, the work begins and extends to *t* in eights: *t* having ten leaves. On the reverse of *t x* is the following colophon :

**Dit is volmaect ter goude in hollant  
by my Geraert leeu Int iaer ons herē  
Mcccc en xxxvij. opten neghendē dach  
in maerte.**

The same ornament as before described, was on the recto of the following leaf—here wanting—as is evident from the *impression* which came off upon the page of the colophon: unless indeed it had been misplaced. This copy is elegantly bound in grey calf by C. Lewis.

translator, or a preceding copyist, having introduced words of his own, without marking the distinction; whilst, at the same time, there are numerous instances of omission and curtailment. It is not a little surprising that the existence of this German version should have escaped the research of so diligent an enquirer as Andreas Müller; which is clearly shewn by his preface.’ MARSDEN’s *Travels of Marco Polo*: 1818, 4to. p. lxx—lxxii.

1178. MARTIALIS. *Printed by P. de Lauania.*  
*Milan. 1478. Folio.*

The present beautiful copy (obtained from the Eystat monastery) bound in the best taste of C. Lewis, in dark green apple-colour morocco, is rather covetable from its condition than its rarity: it being among the later editions of Martial in the xvth century. The signatures, *a* to *r*, inclusively, run uniformly in tens. On the reverse of *r* 10, is the colophon thus:

Impressum Mediolani impensis Philippi de Lauania  
 ciuis Mediolanensis anno M. eccc. Lxxviii.

1179. MARTYROLOGIUM SEC. MOR. ROM. *Printed by J. E. de Spira.* 1498. Quarto.

This elegantly printed little volume, obtained from the library of St. Peter's monastery at Salzburg, comes from a printer of whose performances we have very few productions. He was doubtless of the famous family of the SPIRAS, so well known as Venetian printers. The recto of the first leaf contains the title, printed in red, with Lucas Antonia Junta's device beneath. The title is thus: '*Martyrologium s'm morem Romane Curie. Cum privilegio.*' Four leaves of prefatory matter precede the text, beginning on signature *a*. On the reverse of the fourth leaf, is an elaborate wood-cut, beautifully executed, of the Almighty in the clouds, surrounded by angels, and the crucified Saviour beneath him. The initial letter *C*, on the opposite page, is full of arabesque beauty. The signatures, to *l*, run in eights: this latter signature has only four leaves, on the recto of the fourth of which is the colophon, in red, in six lines, of which it may be only essential to copy the three last:

... Impressū Venetijs: iussu & impēsis nobilis viri  
 Lucē antonij de giunta Florentini. Arte autem Joannis  
 Emerici de Spira Anno. M. ecccxcvij. Idibus Octobris

The whole work is printed in a large handsome gothic letter, in rich black ink, with a plentiful intermixture of red. This copy is bound in dark blue morocco by Hering.

1180. MARULLI HYMNI ET EPIGRAMMATA. *Printed at Florence, in 1497.* Quarto.

**EDITIO PRINCEPS** : a curious book in a bibliographical point of view, inasmuch as it presents us with a volume executed at the expense of (what is called in the imprint) the *Colubrian Society* at Florence. The types however appear to be much about the same as those used by Miscomini. The title, as above given, on signature *a i*, appears on the recto of the first leaf. On the recto of the second, the author's name is more fully designated by being called **MICHAEL TARCHANIOTA MARULLUS** of Constantinople—and his first book of epigrams is addressed to Lorenzo de Medici, the son of P. Francisco de Medici. His first epigram is thus :

AD NEAERAM

Salve nequitiae meæ Neera,  
 Mi passercule, mi albe turturille  
 Meum mel, mea suauitas, meum cor,  
 Meum suauolum, mei lepores.  
 Tene uiuere ego queam relicta ?  
 Tene ego sine regna ? te sine aurum ?  
 Aut messes arabum uelim beatas ?  
 O prius peream ipse, regna, & aurum.

The *Epigrams* conclude on *g viij*, in eights. The *Hymns* begin on the recto of the following leaf, *h i*. I select the commencement of the third :—

AMORI.

a Lme cœlestum genitor, potensq;  
 Aetheris lati uolucer Cupido.  
 Splendidum sydus, geminæq; duplex  
 Gloria matris  
 Quem modo insanis agitata uentis  
 Stagna delectant : mediisq; in undis  
 Improbus phorci nimia puellas  
 Lampade aduris  
 &c. &c. &c.

On the recto of *m vj*, in eights, is the colophon :

Impressit Florentiæ Societas Colubris VI. kal.  
Decembris . MCCCCLXXXVII .

A sound but short copy; in red morocco binding.

1181. MATHIÆ (IOANNIS) LIBER. DE OBITU  
PUERI SIMONIS.

— IDEM OPUS. Italicè.

*Printed by Gerard de Flandria, at Treviso.*  
*Without Date. Quarto.*

This is a very curious and uncommon little volume. The prose text of I. Mathias, Doctor of Medicine, occupies the first seven leaves: on the recto of the 7th, beneath eight Latin verses, is this colophon :

Gerardus

ipressit

Taruisii

The type is semi-gothic. A blank leaf ensues: the Italian poetical version commences on the recto of the succeeding leaf, thus :

: : IN NOME DI IESV AMEN : :  
IMCOMINCIA\* LI HORRIBILI  
TORMENTI † DEL BEATO SL-  
MONE DI TRENTO.

o Lditi o cieli questi aspri martiri  
e per pietade quali influssi io bramo  
fundite priego sopra i miei desiri.

Rompeti o christiani el crudel hamo :  
de limpia & obstinata turba hebrea.  
e non i lassati sia piu viuo & amo.

Ah zente atroze perfida zudea  
piena de iniquita et ogni defetto :  
&c. &c. &c.

\* Sic.

† A particular account of the torments inflicted upon this child, will be seen in the *Bibl. Spencer.* vol. iii. p. 378, from Guldenbeck's edition of 1475.

A full page has 26 lines. On the reverse of the 8th leaf of this Italian version, we read the printer's colophon:

:: STAMPATO ::  
PER  
GERARDO DA FIANDRA  
:: A TRIVISO ::

On the opposite page the name of the translator is thus gathered:

IO. :: FINIS :: CONEGL.  
:: FAV ::

Three lines, in roman capitals, are below. The paper is remarkably thick. A very beautiful copy; in dark blue morocco binding.

1182. [LA] MER DES HYSTOIRES. *Printed at Lyons, by Claude Davost, &c.* 1506. Folio. 2 Vols.

The title, preceded by a magnificent letter (L) ornamented by the figure of St. George and the dragon, (see a fac-simile of it at page 50, ante) is on the recto of the first leaf. The prologue follows, on *a vj*, and *aa* four. The leaves are then regularly numbered, and the colophon of the printer, in the first volume, is on the recto of folio CCx and last. The second volume, exhibiting the same ornamental letter in the title, and beginning with a set of genealogical tables in circular ornaments, concludes on the recto of folio Clxxxviii. with an account of a marvellous young lady, at that time living, of the name of *Triulce*, who seems, in regard to memory and language, to have been a sort of FEMALE CRICHTON. The author begins his account of her thus: ‘En ce temps regnoit au pays de milan vne fille vierge nommee damoiselle triulce, laquelle de son jeune aage fut mise a lestude depuis laage de sept ans iusques a xiiij. elle aprinst son *a b c* iusques a grammaire parfaite et au xiiij. an estoit treseloquente, & prenoit grant plaisir a l'estude qui estoit quasi chose miraculeuse:—and concludes as follows: ‘Et brief en tous les faitz elle est si tresparfaicte que cest chose merueilleuse et plustost miraculeuse que humaine. Et quant on luy parle de la marier, elle respond que iamais ne espousera hōmique quelle ne sache ouil soit

vierge comme elle.' Some of my curious readers may be gratified by the portrait of this extraordinary young lady, as taken from the original prefixed to the account of her.



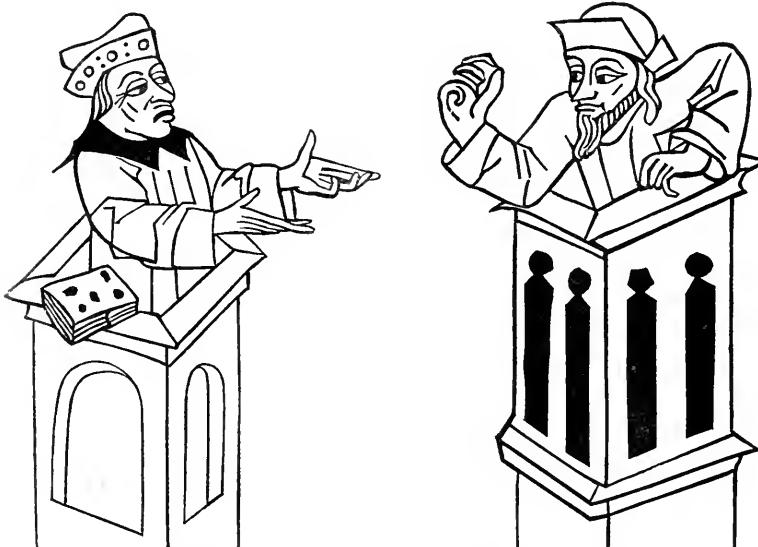
The colophon, immediately following the account of this character (of whose subsequent fate I am wholly ignorant) is thus:

Ep finist le second & dernier volume de  
la mer des histoires augmēte de plusieurs  
belles histoires & principalement depuis  
la mort du rōys lōys. xi<sup>e</sup>. iusques ou temps  
du rōy lōys. xii<sup>e</sup>. Imprime a Lyon sur le  
rosne par Claude dauost al's de troye, pour  
maistre iehan d'amatiere marchant librai  
re & citopen dudit Lyon demourant en la  
grant rue du pups pelu. Lan de grace mil  
cinq cens & six le. xiiii<sup>e</sup>. iour de nouembre.

A 'martyrology of saints' follows—on AAA, BBB, CCC, in sixes: DDD three: and a table in five leaves. This work exhibits an extremely elegant gothic type, in exact register, with a full page, in double columns. There are wood-cuts in abundance; many of them repeated, and most of them in the style of art with which Verard usually adorned his larger volumes. The present copy, although somewhat too short, is in fine preservation, and the binding (in russia leather, by C. Lewis) is exceedingly elegant.

**1183. MICHAULT. LE DOCTRINAL DU TEMPS PRESENT.** *Without Name of Printer, or Date.* Folio.

This book is equally curious and uncommon. It is dedicated to the Duke of Burgundy, the husband of our Caxton's patroness, and the types bear a very strong resemblance to that fount of character with which the first English printer executed the *Dicts and Sayinges, the Virgil, Boetius, and Mirror of the World*, &c. It is almost entirely a poetical composition, adorned with a few rude wood-cuts (sometimes repeated) representing chiefly a preacher in his pulpit. I shall submit (from *c viij*, rev. *e ii*, rev.) two different specimens of the more animated preacher:



On the recto of the first leaf, *a i*, is Pierre Michault's address to the  
VOL. II.

Duke of Burgundy; in which mention is made of *George Chastelain*, his Grace's historiographer, but none whatever of William Caxton. On the recto of *a ii*, are three four-line stanzas, preceding some prose, which latter concludes on the recto of *a 5*. Then a slight interspersion of verse and prose—when, on the recto of *a viij*, the poetry commences thus :

Uez enfans ces principes notables  
Pour instruire voz enfantines meurs  
Retenez bien les reigles et notables  
Qui vous feront auoir des biens plusieurs  
Qui soustiendra de mes ditz les couleurs  
En retenant le sans qui y peult estre  
Sera briefment gradue et bon maistre  
&c. &c. &c.

On the recto of *g vij*, the verse varies thus :

Ongs escoliers entendemens ouuers  
Tant soiez vieux ou Iosnes meurs ou vers  
Monstrez vous vueil tant soit prose ou vers  
Belle doctrine  
Cest celle la qui les gens en doctrine  
A congnoistre par fiere discipline  
Toute la lop preterite ou suppine  
Generalement

A further variation is discernible on the recto of *h vij* :

Ptiendemens Inclinez  
A sauoir science mondaine  
Affin que soyez affinez  
Pour euicter vie villaine  
Emploiez Icy vostre paine  
Et soyez par soing ententif  
A sauoir la reigle certaine  
Des anormaulx et desfectifz  
&c. &c. &c.

On the reverse of *q viij*, is yet another variation :

O vertu diuine  
 Tant doulce et benigne  
 O glorieux signe  
 Sur tous signe digne  
 De tous loz auoir  
 Esperance fine  
 De vie orpheline  
 Domnant lorigine  
 D'immortel manoir  
 On peut bien scauoir  
 &c. &c. &c.

On the recto of *t x* (all the preceding signatures being in eights) is the colophon: a riddle, which I will not pretend to solve. Panzer gives us no aid, as he does not seem to have known the book.

Un treppier et quatre croysans  
 Par six croix avec six nains faire  
 Vous ferons estre congnoissans  
 Sans faillir de mon milliaire

Lord Spencer has ingeniously and satisfactorily (I apprehend) solved this colophonic riddle, thus. The *treppier* may be M: the *quatre croysans*, CCCC: *six croix*, XXXXXX, or LX.; and *six nains*, IIIII, or VI.: which would probably be the date of the composition, but certainly not of the *impression* of the work. This date would also very well agree with the period at which the Duke of Burgundy's court was frequented by men of letters. Consult also Brunet's *Manuel du Libraire*, vol. ii. p. 359; from which it should seem that the present is the second edition: that by Colard Mansion being the first. Although this copy appears to want signature *a iiiii*, it is, in other respects, a choice and desirable volume. It was obtained of M. Chardin: in old red morocco binding. A copy of this edition was sold at the sale of the Duke of Marlborough's library, in 1819, (no. 2969) for 9*l.* 9*s.*

1184. **MIRABILIA ROMÆ.** Germanicè. *Printed with Wooden Blocks.* Quarto.

This very curious volume (obtained from the duplicates of the royal library at Munich) was wholly unknown to Heinecken and other bibliographers. That the characters are from letters cut in wood, and consequently each page within one block, appears quite evident. But I apprehend the date of it to be not earlier than 1476—or even as late as 1484. A full page has 20 lines: but neither the pages, nor the lines, nor the letters are uniformly alike. On the reverse of the first leaf is a wood-cut of the *sudarium*, with the papal arms below. The text or title is on the recto of the second leaf. On the reverse of the second leaf is a wood-cut, (perhaps the most favourable in the volume) in which Romulus and Remus are being fed by the wolf.

I subjoin a fac-simile of the whole of the opposite page, or first page of the text, that the reader may judge for himself of the characters of the ornaments and of the types.\*

On the 24th following leaf is another wood-cut, of a group of men with lighted tapers, looking at the *sudarium*, supported by a man, with an attendant on each side of him, with a lighted taper. In the opposite page, a whole length figure of the Pope, sitting, is introduced in the letter S. Sixty four more leaves conclude the volume. In the whole, 92 leaves. The concluding lines are these:

Also bat das pruchayn end.  
\* vñ allen kumer wend  
PNS · PTW · FTVRVL

This copy, compared with the one retained at Munich, is much cropt. But it is unquestionably a very curious and desirable volume.

\* For want of space, it is printed on the OPPOSITE PAGE.



1185. MISSALE SEC. CONS. GALLICORUM. *Printed by Alding, at Messana.* 1480. Folio.

The calendar occupies the first six leaves. On the recto of the 7th, the prefix or title is thus :

In laudem et gloriaz sancte ac  
individue trinitatis: Marieqz  
semp virginis: atqz sanctoruz  
omniū. Incipit ordo missal' se-  
cunduz cōsuetudinē Gallicoꝝ.  
Dominica prima de aduētu do-  
mini: Introitus.

This is in red: of which a due portion is scattered throughout the volume. There are neither numerals nor signatures. The 'Te igitur clementissime pater' is here supplied, in a very clumsy manner, by ms.: but apparently of the time. What renders this book precious is, a copper plate impression, by 'Israhel M.' (Mecken) which faces this portion of the ritual, and which has luckily escaped destruction. Unfortunately, however, it has been coloured in a most barbarous manner. This plate seems to be noticed by Mr. Ottley, in his valuable *History of Engraving*, vol. ii. p. 663.

On the recto of the 228th and last leaf, we read the following imprint :

Sedēte Sixto quarto pōti-  
fice maximo: Opus hoc sacrū  
impressum est: in vrbe nobili  
Melsana per Henricum alding  
regnante diuo Ferdinando:  
Castelle: Aragonū: \* Sicilie rc.  
rege. Anno ab incarnatione  
domini: Millesimo quadringē  
tesimo octuagesimo. pridie ka-  
lendas Junii. Feliciter.

The register is on the reverse, from which the gatherings appear to

\* Sic.

be in eights. This book is printed in a handsome type, upon excellent paper. This copy belonged to the Nazareth convent at Brussels; as the following memorandum, apparently of the time, decidedly shews: ‘*Liber iste pertinet ad fratres domus anuntiationis beate marie vulgariter dicte Nazareth in bruxella ex donatione Iudoci Rampaert. Ad usum vero celebrantis ad altare sanctorum martyrum Sebastiani et Adriani diebus sabbatis ex fundatione prescripti Iudoci Ram.*’ This very copy was inspected by Lambinet at Louvain; but that bibliographer is inaccurate in observing that it contains only 133 leaves. He looked at the ms. numerals at the end, without noticing that there were 88 leaves, exclusively of the calendar, previously to the ms. insertions. Nor does Lambinet notice the rare copper-plate impression from Mecken. His praise of the condition and size of the copy (which has been obviously a little cropt) is also overcharged; although his notice of the monastic establishment at Brussels is rather interesting. *Hist. de l'Imp.* p. 342. This copy, obtained from Mr. Sams of Darlington, has been recently and appropriately bound in grey calf, with gilt on the leaves, by C. Lewis.

**1186. MISSALE COLONIENSE.** *Printed by Conrad de Hombergh, at Cologne.* 1481. Folio.

This magnificent volume, in the most beautiful state of preservation, presents us with a fine specimen of the printer's art, and of the FIRST IMPRESSION of the text of the COLOGNE MISSAL. It seems to have escaped Panzer: see *Bibliogr. Decameron*, vol. i. p. 128. It is executed in double columns: chiefly in a large sharp-angled gothic type, (somewhat resembling the Bamberg printing) intermixed with a smaller letter. The smaller type is singularly square and stiff. The large wood-cut of the crucifixion, the usual ornament of these Missals, appears to have never accompanied the present text. The colophon, printed in red, is on the recto of the 305th and last leaf, thus:

**Ordo missalis integri pfecti  
et exakte perlustrati. cū offici  
is nouis scđm consuetudinē  
et ritū ecclēsie Colonensis.  
industria Conradi de Hom  
bergh in alma vniuersitate**

Coloniensi résidētis : q̄ dili-  
gentissime impressi et consū-  
mati : finit. Anno incarnationis  
dominice M̄illeſimo qua-  
dringētēſimo octoagesimo pri-  
mo. mēſis Aprilis die nona.

There are neither numerals, signatures, nor catchwords. Magnificently bound in stamp-ornamented calf, with gilt leaves, by Hering.

1187. MISSALE ROMANUM. *Printed by J. Haman  
de Landoia, at Venice. 1488. Folio.*

The printer of this beautiful volume may well say, in his colophon, that it is executed 'with wonderful skill.' Those pages, unsoiled by the natural blemishes of the vellum, present us with an effect perfectly effulgent—from the intermixture of the red and black ink. The black is not exceeded in lustre by that of the early Giunta press. The copy before us begins with two leaves, in ms., devoted to the office in the Romish ritual for St. Roch—but whether these leaves be gratuitous, or be copied from a printed text, I have no means of ascertaining. The printed leaves here commence with seven leaves of calendar. On the 8th leaf, recto, the text of the Missal begins, with a plentiful portion of red ink. This first page is here beautifully ornamented by an illuminated border, which entirely surrounds it. A glance at the top ornament shews us the propensity to close cutting manifested in former French binders. The signatures begin with the text of the Missal, and extend to *y* in eights: *y* has only six leaves. Then *A* to *O* in eights: *O* having only five printed leaves. The colophon is on the reverse of *O v*, thus:

Accipite optimi sacerdotes Missale iuxta  
morem Romane ecclesie expletum : Joānis  
hāmani de Landoia mira arte impressum :  
inflorentissima ciuitate Venetiarū : Augusti-  
ni Barbarici incliti principis tempestate :  
Anno incarnationis dominice M̄illeſimo  
quadringētēſimo octuagesimo octauo : Idi-  
bus Octobris.

LAUS

DEO.

The work is wholly destitute of wood-cuts, and is printed in double columns. Unluckily this copy has two leaves of the text, in the middle, supplied with ms. From the Mac-Carthy collection. In yellow morocco.

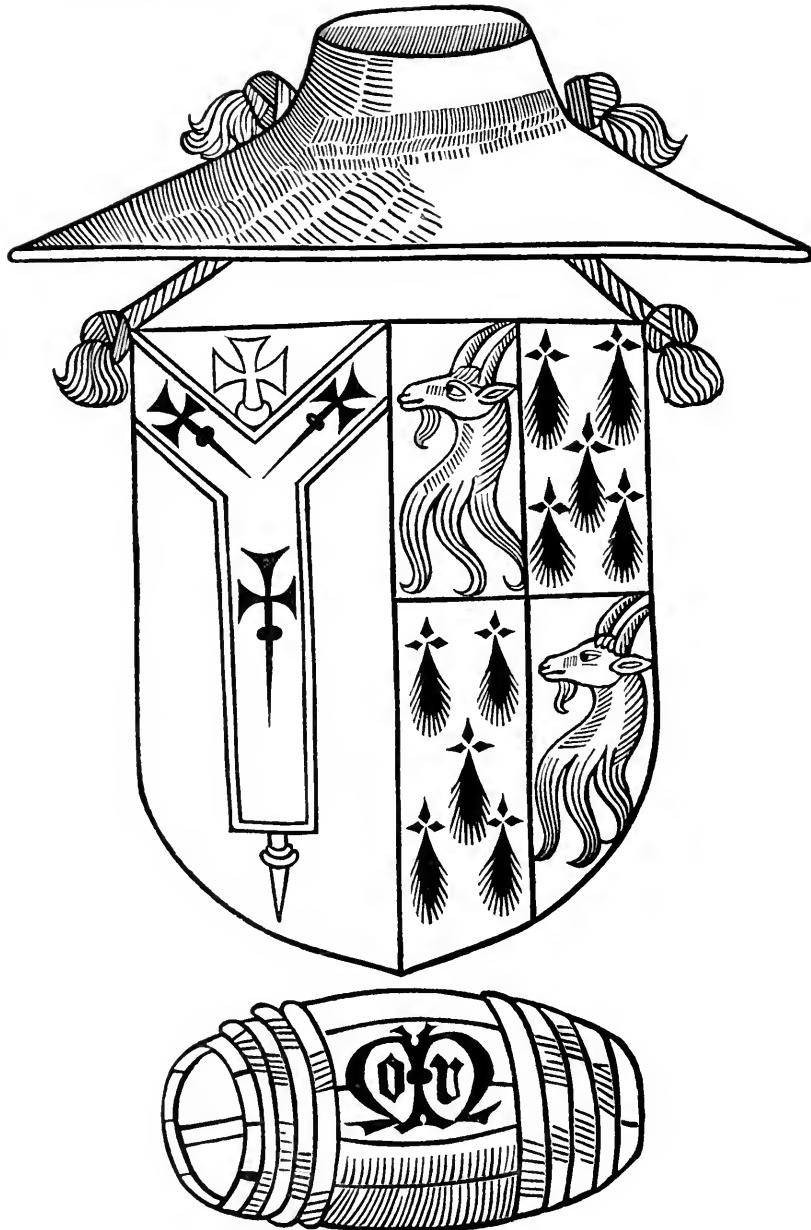
**1188. MISSALE HERBIPOLENSE.** *Printed by Reyser.*  
*Wurtzburg. 1499. Folio.*

This is another of those magnificent volumes—displaying a finely printed text of the service of the cathedral at Wurtzburg. The wood-cut, preceding the text (as usual) of the ‘Te igitur clementissime pater,’ is taken away from this copy. This text, of nine leaves (being about the centre of the volume) is printed UPON VELLUM, in the largest form of the gothic character. The first nine leaves have no numerals. The recto of the 9th notices the delivery of the text to ‘George Reyser, a sworn and faithful master of the art of printing.’ It is dated 1499, 11th October, at length. The reverse contains the same subject, or ornament, upon *wood*, which, in the first edition of the Wurtzburg Missal of 1481, is upon *copper*: see *Bibliog. Decameron*, vol. i. p. 30. The leaves are now numbered, in the centre of the page, as far as fol. Cxvj, when follow two leaves of musical notes, not numbered—and, in this copy, eight leaves of *ms. text*, UPON VELLUM, which may be a gratuitous insertion. Thirty leaves, of musical notes, printed, but without numerals, ensue. Then two leaves, ‘In die nativitatis,’ &c. followed by the nine printed leaves of vellum above mentioned. The printed text follows, numbered Cxvj. as if all the intervening part, from the last printed numerals, might be omitted, or not, at pleasure. The printed numerals extend as far as folio CCCxxvij. which is succeeded by two leaves, in a smaller type, not numbered. The present fine copy is beautifully bound in *russia* by C. Lewis.

**1189. MISSALE AD USUM SARUM.** *Printed by Pynson.*  
*London. 1500. Folio.*

This appears to be the FIRST IMPRESSION of the *Missal for the use of Salisbury Cathedral*, which was printed by Richard Pynson. From the colophon, it should seem to have been undertaken ‘by the command and at the expense of Cardinal Morton, Archbishop of Canterbury,’ and patron of the celebrated Sir Thomas More. Morton’s arms, with his rebus, or the pun upon his name, are seen at the reverse of the royal arms,

at the conclusion of the calendar; as the following fac-simile demonstrates—with the omission of the tassels on each side, for want of space in the present page.



The table occupies 10 leaves, supposing the first leaf to be blank: which leaf is here gratuitously adorned with an elaborate, allegorical coloured drawing, not very remarkable for its dexterity of execution. The leaf of the royal arms, following the table, must be considered as numbered fol. i, the succeeding leaf having ii as its numerals. The numerals continue to the end of the volume; having CCxlij leaves. On the recto of folio CCxxx, being the ‘Ordo sponsaliū,’ there is the form of betrothing in matrimony; differing slightly from the specimen given in vol. ii. p. 424, of the *Typog. Antiquities*. On the reverse of fol. CCxlij, and last, is the colophon printed in red, as follows:

¶ Examinatū erat & castigatū hoc  
 Missale scđm vslm Sarum nouū  
 & cū dī diligentia Londoñ impresū  
 p industriā Richard' Pynson. In-  
 ceptū & pfectum mandato & impen-  
 sis. Reuerendissimi in xpo patris ac  
 dñi dñi Joh̄is Morton Presb̄pt̄ri  
 Cardinalis Cantuarien̄. Archiep̄i.  
 Decimo die Iunij. Anno dñi.  
 M̄illeſimo quingentesimo.

The device of Pynson, no. iii. (in the *Typog. Antiq.*) is beneath this colophon; but the interior, the shield, initials, and supporters, are printed in red: the border being black. This edition was unknown to Herbert. It is printed in double columns, with a plentiful sprinkling of red text, in the usually magnificent style of Pynson's Missals. The affectionate zeal of some ancient possessor of this copy has converted the passage relating to St. Thomas a Becket (formerly in red) into letters of gold: see folio xvi. This copy, which is UPON VELLUM, was purchased at the sale of the Mac-Carthy library: but it suffers a great drawback from the close manner in which it is cut in the binding. Nor is the exterior, in variegated morocco, more creditable to the reputation of the binder.

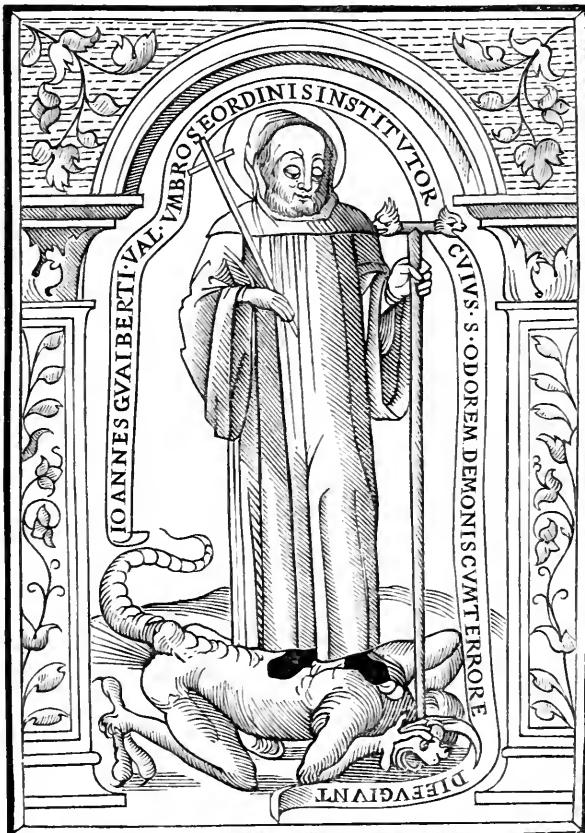
1190. MISSALE SECUNDUM USUM SARUM. *Printed by Pynson.* 1504. Folio.

We have here a fine specimen (UPON VELLUM) of one of Pynson's larger volumes for the service of the cathedral church of Salisbury. Unluckily, however, there are several leaves upon paper—which sometimes, I believe, were *originally* interspersed with the vellum leaves. Whether it had any title, I cannot take upon me to pronounce; but the present copy begins with a paper leaf, at fol. i, and signature *a i*: extending to folio xxxviii: marked as such: all, with the exception of the first, upon vellum. On the reverse of this leaf are the colophon (in red, in ten lines) and printer's device—forming no. 111. in the fac-similes in vol. ii. of our *Typographical Antiquities*. Then follows a title, at great length, lozenge-wise, in 22 lines, the full title to the missal, printed in red: upon sign. *† i*. This signature has seven leaves: a blank one (originally perhaps) forming the eighth leaf. All these leaves are here upon paper: as well as are the following leaves extending to folio viii. A continuation of vellum leaves, as far as fol. lxxxvii, ensues: then four paper leaves, to fol. lxxxvi. The remaining are wholly vellum, and the leaves are numbered as far as fol. C.lii. Four leaves, not numbered, upon signature *†*, upon vellum, conclude the impression. I should add that the date is both in the colophon and in the elaborate title above alluded to. This fine copy is rendered perfect in three leaves only, by the masterly skill of Mr. Whittaker, from the original copy in the library of Emanuel College at Cambridge. The wood-cuts and printing by Mr. Whittaker might deceive the most experienced eye. It is sumptuously bound in the very best taste of C. Lewis, in dark blue morocco.

1191. MISSALE VALLISUMBROSE. *Printed by Lucas Antonius de Giunta, at Venice.* 1503. Folio.

EDITIO PRINCEPS. Notwithstanding it has been my good fortune to describe a copy of this rare and magnificent book, printed (like the present copy) UPON VELLUM, yet it is very probable that the reader may not object to a repetition of parts of that description, and to a *further* illustration of the volume, by means of wood-cuts, in addition to what already appears in the *Bibliographical Decameron*, vol. i. p. 83-6. At

the time of the description here referred to, the Noble Owner of this copy was without the impression in *any* form. He may now congratulate himself, on possessing it, with a fine specimen of an early Junta folio UPON VELLUM. The title-page, here unfortunately soiled, is rich and imposing. At top, we observe a coeval ms. memorandum, denoting, as far as its partially defaced appearance will enable us to make out, that this very copy was originally upon the shelves of the library of St. Christina, of the same monastic order. A figure of the founder of the Vallombrosa order, of which the following is an interesting fac-simile, is the first printed object in the volume.

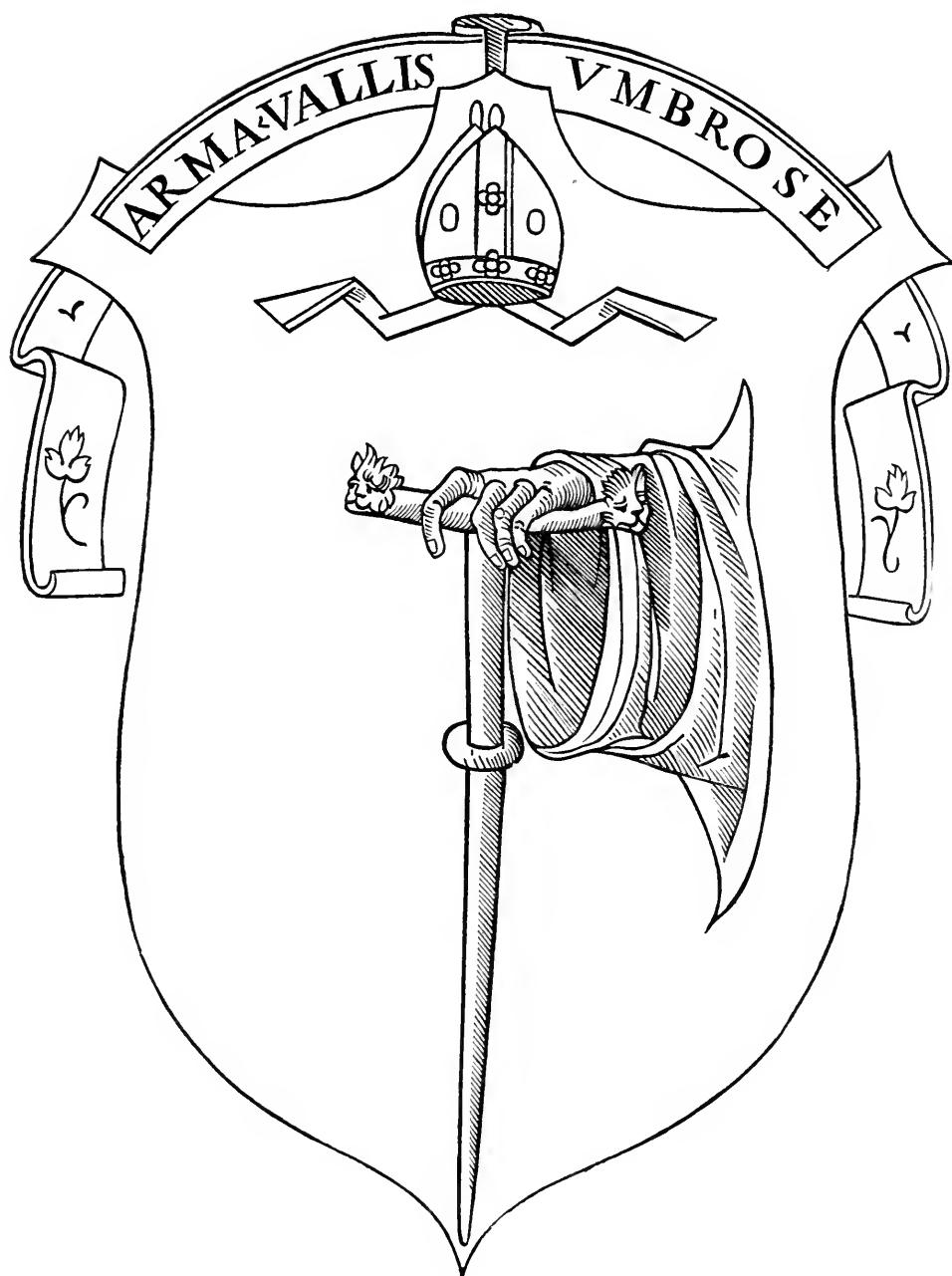


Then follows the title, in very large lower-case gothic letters, with the subjoined device—both in red: thus.

The address of the editor, Petrus Albignanus, follows on the reverse. Then the calendar on six leaves. Next, two leaves of the dominical letters, &c. ending :

**Littere dñicales & bisextiles infraposite**

Then one leaf of the table of the order of the missal. Next, four leaves of musical notes, &c.—on the reverse of the 4th of which, are the arms of the Vallombrosa monastery, surrounded by a magnificent compartment or frame work. I submit a fac-simile of the arms of the Order of the monastery.



The text of the missal follows on the opposite page, within a compartment of equal magnificence to that of the foregoing; having, at bottom, the ornament which is given at page 84 of the work before referred to. The upper part of this ornament, as far as respects the figures, is well deserving of a fac-simile, thus—



There is no room for further illustration—referring the reader to the work just mentioned for a few more graphic specimens, as well as for a compressed history (at page 75) of the rise and progress of the **VALLOMBROSA ORDER**. The leaves of this edition are regularly numbered from the commencement of the text to folio CCCIII, inclusively. On the reverse of this last leaf, we read the following elaborate colophon :

*Ad laudem et gloriam sanctissime trinitatis et  
beatissime marie semper virginis: beatorumqz scel-  
soz Benedicti et Johannis gualberti ac bernardi epiz:  
neent et ad consolationez venerabilium monachoz:  
missale sive ritu et consuetudine ordinis Vallis  
umbrose: quod per multos ante annos inordinatus  
depravatusqz fuerat Reuerendissimi in Christo pris-  
tini: domini Blasii francisci melanensis floren-  
tini totius ordinis p[ri]esti generalis dignissimi cu-  
ra ac diligentia ordinatum correctum emendatumqz*

fuit: **G**iuſdemqz reuerēdissime dñatōis ſue ipēſis  
p nobilē & egregiū virū dñm Lucā. antoniū de  
giūta florētinū ſumma diligentia Venetijs: Anno  
ſalutis M. cccc. iij. pridie nonas Decēbris imprefuz  
expliciſ feliciter.

**D**eo gratias

The colophon, with the exception of the last line, is in red. This copy has been recently bound, in the usual style of elegance, by C. Lewis, in dark green morocco binding.

**1192. MISSALE PREDICATORUM. Printed by *Lucas Antonius de Giunta, at Venice.* 1504. Folio.**

We have here another specimen of the magnificence of the early GIUNTA PRESS in the publication of Missals, &c. The self same types, ornaments, and disposition of the text, as are seen in the Vallombrosa Missal, prevail in the volume before us. The title, beneath two wood-cuts, is as follows; except that, for the sake of convenience in the printing, the cuts are here transposed. The first two words of the title, in red, are a fac-simile of the original.





**Cum gratia & priuilegio.**

The device in red (as at page 198) is below. A table of the moveable feasts is on the reverse. Six leaves of the calendar follow. Then one leaf of the solar and lunar annual circles. Signature *b* follows, of which the first leaf is not marked: this signature has 12 leaves: on the reverse of the 12th of which is a magnificent page, entirely devoted to wood-cut ornaments—with a repetition of the two preceding cuts in the middle. The ‘last supper’ is represented below. The text of the Missal commences on the ensuing page—folio 1: which gives us the following graceful piece of composition, in a lateral arabesque ornament.



In the whole, there are CCCXX. numbered leaves, exclusively of the preliminary pieces. The colophon, in 24 lines, is on the recto of this last leaf, printed in red—concluding thus:

arte & ipensis luce antonij de giunta florentini  
diligentissime impressum feliciter explicit. Anno  
salut'. Mcccc. iiiij. pridie kalendas Julij.  
**Laus deo.**

The present desirable copy, in olive-colour morocco binding, was obtained of Messrs. Longman, Hurst, and Co.

**1193. MODUS LE ROY. LIVRE DE CHASSE. Printed by Neyret, at Chambery. 1486. Folio.**

This book is undoubtedly a very considerable curiosity; inasmuch as it is the first book, of its kind, which presents us with embellishments (such as they are!) respecting the different subjects of THE CHASE of which it treats. It is also not a little singular that there should have been, in our own country, a work published the same year upon the same subject in part: I allude to the *Book of Hawking and Hunting, printed at St. Albans*; of which a full account appears in the *Bibl. Spencer*. vol. iv. p. 373-382. The copy under description is remarkably sound, and was obtained at the sale of the Mac-Carthy library for a considerably less sum than was given for a similar copy at that of the Duke of Marlborough's. The volume is certainly rare and desirable, if it be considered only as a specimen of provincial printing in France. I shall be full and particular in the account of it.

The first three leaves have no signatures. On the recto of the first of these, (the ornamental initial letter C having a coat armour, with the word ' fert' above it) the text or proheme commences thus—which shews the general nature of the work :

¶ COMMANDE Le liure du roy  
 modus et de la Royne racio le quel fait  
 mencion cōmant on doit deuiser de toutes  
 manieres de chasses. Cest assauoir des  
 cerfz des biches des sangliers de cheureux  
 des loups & samblablement de toutes aul  
 tres bestes sauvages et la fasson et ma  
 niere de les prandre &c. &c.

Some French verses, in double columns, succeed; concluding with a table, on the recto of the third leaf—having a cut of the crucifixion and another of the descent of the Holy Spirit. On the recto of the following leaf, sign. *a i*, the text begins beneath a wood-cut of King Modus teaching his disciples the arts of the chase. It is entitled 'Comment modus donne doctrine a ses aprentis,' and the whole work

consists of questions and answers, in which latter the whole system of catching birds and beasts is developed. The text is executed in a stout, tall gothic letter, having very much the air of a book of provincial printing. In the style of art pervading the cuts, we discover something of the rude Caxtonian manner: Compare the ensuing—entitled ‘*La chace du cheureul a prandre a force*,’ on the recto of *c iiij*—



with the huntsman on horseback in *Æsop's Fables*, 1484, as given in the *Typog Antiq.* vol. i. p. 215. The cut of a similar subject, on the recto of *c iiiij*, presents us with a huntsman not very unlike some representations which have been made of ‘*Death on the White Horse*’.

The mode of shooting a *Hare*, both from the instructions and the graphical illustration, will cause the reader to smile: ‘*Et adonques quant il les voit il se tappit au ble et luy est aduis quil est bien mucie Adonques alles tout en tour en tenant en la senestre partie vostre arc tendu et la saiecte en corde et quant vous viēdres pres de luy faictes les lieure aux leuriers passer oultre et aprocher en tenant vostre arc sans arreste vostre cheual. Et sachies que puis quil aura veu les leuriers il*

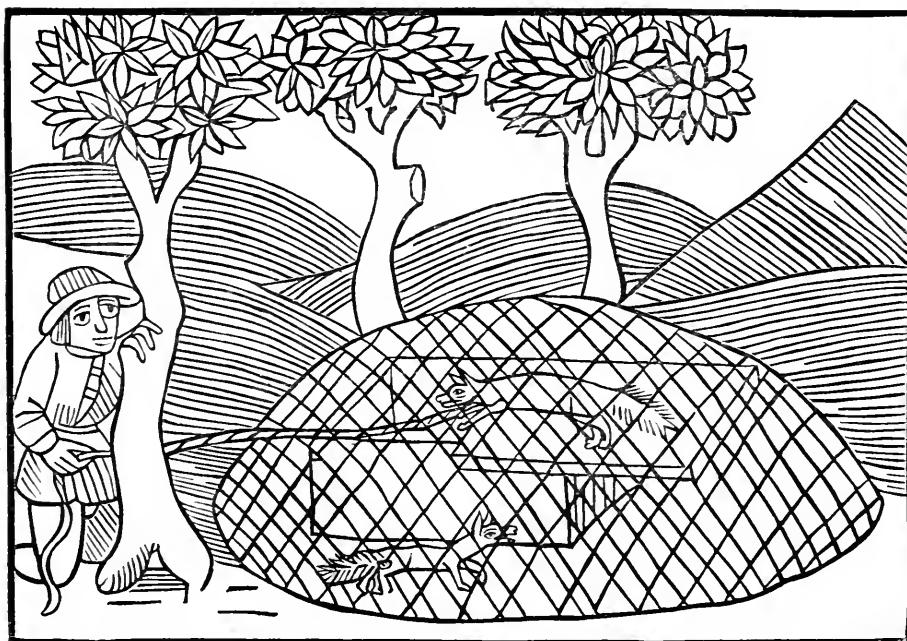
attendra le trait de si pres comme il vouldra Loore de quoy on doit traire ne doit estre lōg ne fort Et qui veult traire sil nest a cheual il peult bien traire a piet en allant apres le cheual et se peult bien arester pour traire Et sachiez qui q̄ cest biē plaisant desduit en pais ou il y a foison de lieures,' &c. Sign. *f iii—f iiij*.



The *morality*, taught by the chase, is unfolded by La Royne Racio, as thus : ' Sy vous dirons cōment uous auez ouy ailleurs en cest liure Lez proprietes qui sont au cerf de quoy le dix branches quil a sur son chief luy furent donnees de dieu nostre seigneur pour soy deffendre de troyes ennemis Cest des gēs des chiēs et des loups Entre lesquelx commandemans dieu se mōstra crucifie sur la teste du cerf a saint eustace Le quel se cōvertit pour soy mirer en ce precieuls mirouer cōme vous poues ey figure Sy peult bien ceste beste estre apropie et figuree aux gēs desglise car les dix doytz qui sont es māis des prestres īpresentēt les dix cōmādemēs entre lesquelx nostre seigneur est veu et regarde,' &c. Sign. *f iiij*, rev.



The method of catching *Foxes* is displayed in the following cut, on the reverse of *g v.*



A great number of cuts shews that they still used to kill deer with the arrow. On the recto of *g vij*, that part of the work begins which relates to catching birds, beneath a wood-cut of two men, one on each side of a river. The text commences thus: ‘ Quant le roy modus eust monstre a les apratis tous les desdus quon a des chiens et le mestier de veneerie et darcherie et les desdus qui sont prins es. x. bestes de quoy mēcion a este faite ou liure des bestes. Il dist a ceulx qui ouir vouloiet de faulconnerie et du desduit des oyseaux Seigneurs qui voulles ouir des desdus des oyseaux il fault que celluy qui en veult iouir ait en luy troys chose La premiere est de les amer parfaictemēt La seconde de leur estre amyable. La tierce quon en soit curieulx En ceste partie a dix chappitres par les qui eux vous seront monstrees les manieres et tout le fait de faulcōnerie. Et comment on si doit gouerner.

On the reverse of *h iiij*, is the ensuing curious wood-cut, illustrative of ‘luring a new made falcon,’ ‘*Cy deuise command on doit loerre vng falcon nouuel affaicté*’— Et quant ton faulcon sera descharner si le geecte si pres de toy quil le puisse prandre de la longueur de la laisse Et sil le prant seurement lon doit erier hae hae et le plastré sur le lorre contre terre et donner dessus la cuisse dune pouleete toute chaulde et le cuer et soit le vibron qui est sur la cuisse’ &c.



One of the most curious of these bizarre ornaments, is a ' party of ladies and gentlemen going out a hawking,' grouped and executed, it must be confessed, in a manner somewhat different from the charming representations of the same subject by the pencil of Wouvermanns. It occurs first on sign. *h vij*, but is repeated more than once.



A little onward we observe a very curious and quarrelsome group—described in the following words. [It relates to a discussion respecting the comparative excellencies of the sports of hawking and hunting.] . . . ' le disner fust toust prest. quant ilz viendront des bois et des riuieres ou il allerent les vngs vouler et les aultres chassier Et quant il furent des boys et des riuieres reuenuz ilz cōmancerent a parler ensemble des deduis quil auoient euz ou boys & au riuieres Et disoient les faulcōniers que leur deduit auoit este meilleur quel celluy au veneurs et les veneurs disoient au contraire ainsi se batoient de leurs deduis puiz se misdrent au disner Et quant il eurent vng peu menge il demanderent aux deux qui entrebatu lestoient quelle chiere il faisoient lung a lautre Et en non dieu dist le veneur qui auoit este fereu du lourre ie debueroie bien reuenir a celluy qui me lourra car onques faulcon nauoit este mieulx lourre que iay este et si ne menge onques sur le lourre les

aultres cōmācerēt tous a rire,' &c. Sign. *k iiij.* They get to quarrelling again—thus :



The villagers are roused by this contention, and come and put an end to the disturbance. The Count de Tancarville (as appears from the colophon) rises, and pronounces judgment by repeating to them a tale, in verse, which begins thus—and which is perhaps the earliest piece of French poetry extant relating to hawking and hunting :

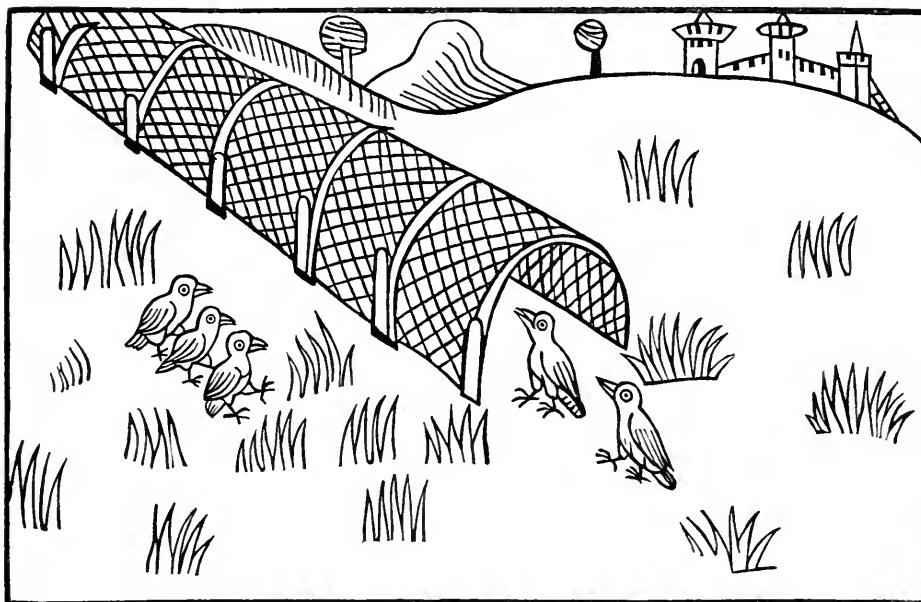
r ie vous dirap command  
 Il se fist vng argument  
 De deux dames ieunes et beaulx  
 [Q]      Lune auoit chiēz et lautre oiseaulx  
 Sp aduint cest chose certainne  
 Huit iours ap̄s la magdalainne  
 Nun cheuallier aloit chassier  
 Et sa femme quil amoit chier  
 Le deduit des chiens fut alee  
 Et auueques lup lut menee

Pour soy deduire et de porter  
 Nouuelles qui trouueront  
 Grant cerf et si le chasseron  
 Et sil firent ilz drapement  
 &c. &c. &c.

The poetry occupies 17 pages, ending on the recto of *l iij*, thus :

**Explicit le iugement**  
**Au conte de tancaruelle**

The remaining portion of the volume appears to be devoted to the different rules laid down by KING MODUS for *catching birds*. Some of the wood-cuts, illustrative of these rules, are singular and barbarous enough; witness the following—‘ cōment le pannelon aulx perdiz est fait et lamaniere :’ *m iij*, rev.



Again, ‘ ie veul cy mettre vne maniere de prandre vidacos a la flotoire, il fault que celluy qui le prandra ait vng court mantel de couleur rousse cōme les feulles du bois qui sont fenees et vne moufles de mesmes et chappel de faultre,’ &c. This rule is illustrated by the following wood-cut—in which the bird catcher approaches ‘ bellemēt et a loisir,’ to seize his prey :



The last wood-cut, upon this subject, describes 'cōmēt on prāt les aloes au feu a la cloche et aussy au resol.' The limits of this article forbid the insertion of the text, descriptive of this method of catching the 'aloe,' but the graphic illustration of it is perhaps too curious to be withheld.



The concluding three pages are devoted to 'the moralisation of Queen Racio respecting Birds,' adorned by a wood-cut of her majesty sitting with a sceptre in her hand, and three figures before her. The colophon is on the reverse of *n v*, thus:

¶y finist ce present liure intitule le liure de modus et de la rophe ratio Imprime a chambery par anthoine nepret lan de grace mil quatre cens octante et six le .xx. iour de octobre.

A large wood-cut, of the Almighty, with angels, &c. above, and the town and arms of Chambery below, conclude the volume on the recto of *n vj*. The signatures, to *m* and *n*, are in eights: *m* and *n* are in sixes. The present very sound and desirable copy, in old red morocco binding, was obtained at the sale of the Mac Carthy library.

1194. MORTE D'ARTHUR. *Printed by Caxton.*

1483. Folio.

By the aid of the incomparable skill of Mr. Whittaker, (who has supplied eleven leaves from the well known perfect copy in the Osterley library) the present volume has been perfected in the most desirable manner. The original part was supplied by the purchase of the late Mr. Lloyd's copy, at the sale of his library at Wygfair in Denbighshire;\* which was in fact a finer copy, in respect to condition, than Lord Oxford's, now in the Osterley library. It is doubtless a volume of the greatest interest and rarity; and has supplied the text from which the recent splendid reprint, under the editorial care of Mr. Southey, has been so faithfully copied. Having already (*Typog. Antiq.* vol. i. p. 241-255) given so copious a description of this book (unknown to Ames and Herbert) it remains only to remark, that there are *three* sets of alphabets—each running in eights: but that 17 leaves, including a proheme and table, &c. precede the commencement of the text on *a j*. After ȝ, there is ȝ—also in eights. The second alphabet concludes with ȝ—then *aa* to *ee* in eights: *ee* having only six leaves. The colophon, as given in the authority just referred to, is on the recto of *ee vj*. The present fine copy has been beautifully bound by Lewis, in olive-colour morocco.

\* For some few (probably not uninteresting) particulars respecting this sale, the reader may consult the *Bibliogr. Decameron*, vol. iii. p. 140.

1195. NIAUIS DIALOGUS. *Printed by Schaffler,  
at Ulm. 1493. Quarto.*

‘ Dyalogus magistri Pauli Niauis paruulis scolaribus ad latinum idioma perutilissimus.’ This on the recto of the first leaf, over a small wood-cut of a master and his pupils. A, B, C, in sixes. The colophon, in six lines, is on the recto of C six. A clean and desirable copy: in calf binding.

1196. NICOLAS LE HUEN PEREGRINATIONS DE  
IHERUSALEM. *Printed by Michelet Topie and  
Jaques Heremberck. Lyons. 1488. Folio.*

This may be considered a volume of extreme interest and curiosity. On opening it, and finding the same small wood-cuts which accompany Breydenbach’s Peregrinations to Jerusalem, &c. one is apt to conclude that both works are the same in substance, and that the present is a version of its Latin precursor. But an examination of the contents, or rather of the very first leaf in the volume, quickly corrects such a conclusion. The work is dedicated by the author, ‘ Nicole le Huē hūble professeur en saïete theologie,’ &c. to ‘ la roine de frāce Marguerite.’ In the second page of this dedication the author observes, ‘ vng venerable seigneur de lesglise de magunce doyen et chambrier mon predecesseur audit sainct voyage en a escript: et de luy ou de son escript feray mension en ce present traictie par maniere moult merueilleuse: car par escript et par figures le congnoistres: non seulement par vostre entendement: mais par les yeulx corporelz: dont les hommes sont fort refocilles et leurs esperis doulement consoles.’ He goes on to say, ‘ Car ie proteste que en ce present traictie ne en quelcunque aultre qui soit fait ou a faire Ie ne p̄tens ne entens dire ne escripre chose quelcunque qui soit contre la foy ne contre bonne meurs’...‘ Et moy tout corps & ame & se present petit ou exile opuscule: cōbien que sterile incomposē & mal orne ie donne & ay donne a vostre treshonnee & redoubtee haultesse par lexortation de madicte dame de Fegie et fille en Ihesuerist,’ &c.

Two pages of rubrics follow. On the reverse of *a iiiij*, ‘ the preface by way of introduction,’ commences and extends to the reverse of *a viij*. On the recto of *a viij*, at bottom, is an interesting passage describing ‘ the commencement of the author’s journey from his native land to Venice.’ He says that he left the convent of *Pontneau de mer* (or *Pont*

Audemer, as now called) in Normandy, in the diocese of Rouen, 'natif ou diocese de Lisieux.' 'The master and very reverend prior of the said convent, brother Ioffroy, the recluse, doctor in theology, attended him, with a great number of brother-monks, shedding tears at his departure—they conducted him, for three successive days, as far as Chartres, when a noble gentleman, the Chevalier Monseigneur de la Mouriniere took the further conduct of him: and he appears to have set sail on the 20th of April, 1487, (qu.?) From Chartres he went through Savoy to Turin—when he sold his horses; and he reached Venice just before the feast of St. Mark. Here a multitude of respectable people, from all quarters of the globe, gave him a gracious reception.' In the following section the author describes who were his companions, and proceeds very methodically in his account of the necessary preparations. On *b ii*, reverse, begins his description of Venice, of which the following is the conclusion.

*Sensuit par figure noble pour traicture dicelle  
cite: qui p met la cure voit par grant mesure la  
sublime. Cy apres sensuit pour vrap le descript  
du pelerinaige quap veu & poursuit.*

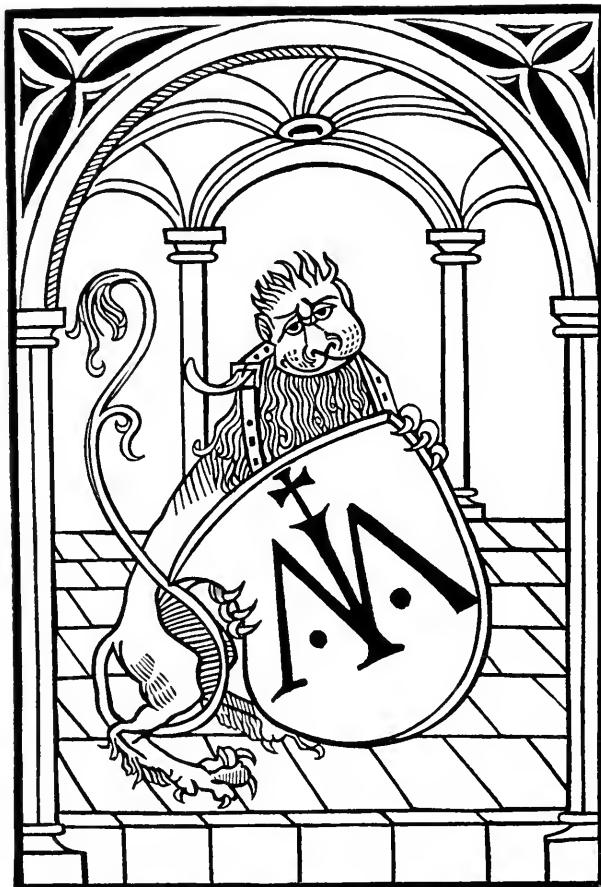
This is succeeded by a large plate of Venice, executed upon COPPER—thus verifying the accuracy of M. Brunet.\* The larger, folded, plates, are all upon copper. The smaller cuts are *copies* after those in Breydenbach, but not precisely the same blocks. The signatures run, *a* to *n* in eights: *n 6, o 8, p* to *s* in sixes—*s* eight. On the reverse of *s viij*, is the colophon thus:

*Des saintes peregrinations de iherusalem et des auirons  
& des lieux prochains. Du mont de synap & la glorieuse  
katherine: Cest ouuraige et petit liure contenat du  
tout la description ainsi que dieu a voulu le dōner  
a cōgnoistre. Imprime a Lyon par hōnestes hōmes Mi  
chelet topie de ppmont: & Jaques heremberck dalemaigne  
demourant audit Lyon. Lā de nostre seigneur M̄sille. cccc.  
quattrevīgtz & huictz et le. xxviii. de nouēbre*

A leaf, with representations of the giraffe and baboon, &c. concludes the volume. The type is singularly sharp and close, but tall and not

\* See page 88, ante.

inelegant. The device of the printers is on the reverse of this last leaf, thus :



This is, upon the whole, a very desirable copy, in red morocco binding.

**1197. NIDER, I. DE LEPRA MORALI.** *Printed by Gering, Crantz, and Friburger. 1477. Quarto.*

Printed in the small gothic type of these printers. It begins (having had, I suppose, previous tracts) on the recto of *g 2*, to *p 8*, in eights. The colophon is on the reverse of *p 8*, in nine lines. The material part is thus :

- - - - - *Qui completus est  
parisius per Martinū crantz, Adalricum gering  
et Michaelēm friburger. Anno dominice nativi-  
tatis Milleſimo quadrageſimo ſeptuageſimo  
ſeptimo, die quinta mensis aprilis.*

A sound copy ; in French calf binding.

**1198. OCKHAMI DIALOGI.** *Printed by Cœſaris  
and Stol. 1476. Folio.*

Printed in double columns throughout : without numerals, signatures, and catchwords. A full page has 40 lines. A table occupies the first 14 leaves. Then a blank leaf. On the reverse of the 274th leaf of text (the text immediately following the blank leaf) there is the ensuing colophon :

Explicit liber septimus prime  
partis dyalogoꝝ de creditoribus, fauto-  
ribus et receptoribus hereticoꝝ. Im-  
pressus PARISIVS. Anno  
dni. I. 4. A. 6. die 5. Iullii: feliciter

Then two blank leaves ; on each of which is a different water-mark. A second part of the dialogues follows, in 27 leaves. Then a blank leaf. Thirdly and lastly, ' a compendium of the Errors of Pope John XXII. composed by Ockham,' in 19 leaves. At the end :

Compendii\* errorum iohan-  
nis viceſſmisenſi finis.

In the whole, therefore, this impression contains 334 printed leaves ; the blank ones making it 338. Although no name of printer be subjoined, this is undoubtedly the production of the press of Cœſaris and Stol. With the exception of some worm-holes, at the end, this copy may be considered equally beautiful and desirable. It is bound in calf, in imitation of French binding, (but very much better) with marbled leaves, gilded, by C. Lewis.

\* Sic.

1199. OFFICIUM B. VIRGINIS. *Printed by Jenson.*  
*Venice. 1475. Octodecimo.*

One of the most beautiful little volumes imaginable. There are only 12 lines in a page, and the width of a page is not quite one inch and a half. The copy under description is UPON VELLUM—white, thin, and beautiful throughout. A calendar of 16 leaves precedes the commencement of the text: the first page of which is here illuminated; but from a portion which is cut away, we perceive, with regret, that the volume was once larger. There are neither signatures, numerals, nor catchwords. The seven penitential psalms commence on the recto of the 86th leaf. On the recto of the 116th leaf the ‘Office for the Dead’ begins. On the 169th leaf the ‘Office of the Holy Cross’ begins. On the 180th and last leaf is the following colophon:

Officium beate virginis  
 impressū venetijs per Pi-  
 colam Jenson gallicum  
 . M. cccc. lxxv. feliciter.

There is a good portion of red printing in this impression; but the manner in which the illuminator has inserted the capital initials, in blue or red, in almost every page, cannot be too much admired. Upon the whole, this little volume may be fairly called quite a gem in its way. The binding (in dark blue morocco) by C. Lewis, is equally splendid and appropriate.

1200. OFFICIUM B. VIRGINIS. *Printed by J.*  
*Haman de Landoia. Venice. 1488. Octodecimo.*

Of somewhat less beauty, both in printing and decoration, is the present almost equally desirable volume with the preceding. It is also UPON VELLUM, but of not quite the same delicacy of colour. The earlier pages, especially that of the commencement of the office, are rather seriously injured: but, upon the whole, it is a little treasure in its way. The printed text is even of narrower dimensions than that of the preceding article, but a full page contains 16 lines. The calendar occupies the first 12 leaves. Then four leaves of introductory matter. These should seem to be signatures *a*, *b*: as the Office of the Virgin commences on signature *c*. The signatures, to *v*, run in eights. The

colophon, on the reverse of *v viij*, is as follows—(printed in red, in nine lines, in the original.)

Officiū beate marie viginis vna cū septē psalmis penitētialib⁹: officio mortuorū: scē crucis ⁊ scī spiritus explicit: Impressuz Venetijs per Ioannē hamān de landoia: dictum hertzog Anno salutis xpiane. M. cccc. lxxxvij.

The binding of this volume, by C. Lewis, in dark blue morocco, is, if possible, yet more beautiful than that of the preceding.

**1201. OMNIBONUS LEONICENUS. DE OCTO PARTIBUS ORATIONIS. Printed by J. P. de Lignamine. 1475. Quarto.**

A full page contains 21 lines. There are neither numerals, signatures, nor catchwords. In the whole, 132 leaves. On the recto of the last leaf is the colophon, thus :

Omniboni Leoniceni Vincentini.  
 Viri clarissimi De octo ptibus orationis Liber. Rome in domo Nobilis uiri Ioannis Philippi Lignaminiis Messaneñ. S. D. N. familiaris Impressns\*est. Anno dñi MCCCC.  
 LXXV. Die Vltima mensis Marcii.  
 Pont. Syxti IIII. Anno quarto.

An indifferent copy of rather a rare edition. In red morocco binding, with gilt leaves.

**1202. ORDONNANCES SUR LES MONNOYES. 1493.**  
**Quarto.**

On the recto of the first leaf we read 'Copie et vidimus des ordonnances du roy nostre sire touchant le fait des mōnoyes Publiees a Paris, a lyon, et en pluseures autres bōnes villes de ce royaume.' In the

\* Sic.

whole, six leaves on signature *a*. The date of the ordinance is 1493 ; but when, and where printed, I cannot tell. Probably at Lyons. In neat calf binding.

1203. *PALMA VIRTUTUM.* Italicè. *Printed by Jenson. Without Date.* Quarto.

— *PAROLE DEVOTE.* Italicè. *By the same Printer. Without Date.* Quarto.

These two tracts form a portion of the same volume, in its original oak-cover binding, of which the *DECOR PUELLARUM*, *LUCTUS CHRISTIANORUM*, and *GLORIA MULIERUM* constitute the earlier pieces. These latter have been described in the *Bibl. Spencer.* vol. iv. p. 116-127, &c. Of the first of the above tracts, the prefix is thus :

QVESTA E VNA OPERETA  
Laqle se chiama palma uirtutū  
zioe triumpho de uirtude : laquale da  
Riegola : Forma : et modo a qualunq;  
stato : ouer persona nel seculo se sia : a  
poder uiuer senza peccato mortale nō  
ipaziando niuno suo honesto e neces-  
sario exercitio al uito pertinente e al  
uestito condecente.

A full page has 21 lines. There are neither numerals, signatures, nor catchwords. In the whole, 31 leaves. The four last pages are occupied by Latin sentences ; beginning with a grace after dinner. On the recto of the 31st is the colophon, thus :

DEO GRATIAS AMEN.  
OPVS NICOLAI IENSON  
GALLICI.M.CCCC.LXXI.

The reverse is blank. Then a blank leaf. On the recto of the following leaf, begins the second of the above treatises :

QVI COMENZA EL PROEMIO  
DEL ORDINE DEL BEM VIVER

**DE LE DONE MARIDADE CHIA-  
MATO GLORIA MVLIERVM.**

Seventeen lines are below. A full page contains 21 lines. In the whole, 26 leaves. On the 16th leaf begins the

**PAROLE DEVOTE DE LANI-  
MA INAMORATA IN MISER  
IESU.**

On the recto of the 26th and last leaf is the colophon, thus:

M. CCCC. LXXI. OCTAVO IDVS  
Aprilis: per Nicolaum Ienson gallicū  
opusculū hoc feliciter impressum est.

The reverse is blank. All these four tracts appear to be in their original condition, as to soundness and amplitude of margin. This precious volume, obtained from the sale of the Duke of Marlborough's library, in 1819, has been recently most beautifully bound in green morocco by C. Lewis—preserving the ancient boards.

**1204. PELAGIUS ALVARIUS. DE PLANCTU ECCL.  
CATHOLICÆ. Printed by John Zeiner. Ulm.  
1474. Folio. 2 Vols.**

The present is one of the many very magnificent folio volumes which have issued from the press of John Zeiner at Ulm. The condition of the copy under description is surprisingly fine. Fifteen leaves of a table, or rather alphabetical index, precede the text. The whole work is printed in double columns with running titles in roman capitals. The first part or volume contains 118 leaves, exclusively of the title. At the end we read:

**Grā spū sancti finit prima pars  
huius operis feliciter.**

The second part contains 271 leaves. Each part commences with a fanciful and not tasteless wood-cut border; and the initial capital letter to the first part has really considerable merit on the score of capricious grouping. On the reverse of the 271st leaf, having only one column printed, are the subscriptions of the author and the printer. The

whole of the former, and the concluding part of the latter, are worth subjoining :

**S**ubscriptio compilantis. opus p̄scriptum.  
Manu propria vna vice corri. & apostillaui Anno domini . M . CCCXXXV . in algarbie portugalie ubi sum p̄sul in villa ramra Sedo corri. & apostillaui in sancto Iacobo de com postella . Anno domini . M . CCCXL . In p̄ma parte istius opis sunt . lxx . articuli . In .ij. vero pte . xciij .

- - - - - Per honorabilem virum iohānez zeiner de . Rütingen pereatum urbe Ulm morātem . cū summa diligētia correcta atqz arte imp̄ssoria effigia. Cum indiuidue trinitatis adiutorio finita . & feliciter consummata . Anno dñi Millelmo q̄dringētēsimoseptuagesimo quarto . die vero . xxvj . octobris .

**C**ui debetur laus &c.

The intrinsically beautiful condition of this copy has been before noticed. Its exterior ornament is equally captivating ; for it is among the most sumptuously bound volumes in the library, by Hering, in dark blue morocco.

**1205. PEREGRINATIO BEATÆ VIRGINIS, &c. Without Name of Printer, Place, or Date. Quarto.**

An extremely beautiful copy (from the monastic library of St. Peter's at Salzburg) of an uncommon, neatly printed, and embellished little quarto volume. In other words, as appears from the numerous wood-cuts, this is a Life of Christ. Among the cuts, which are small horizontal pieces, being three in one block, there is a representation of what seems to be the marriage of Joseph and Mary, by a Bishop. The first leaf has no signature. On the recto of a ij, we read this prefix :

**P**refacio in itinerarium seu peregrinatio  
nem : beate virginis & dei genitricis marie

The third leaf is filled by wood-cuts—each in three compartments. The ‘ first part of the peregrination ’ follows : ending on the reverse of the 6th leaf. Then a leaf, having, on the reverse, a wood-cut of the Almighty and the heavenly host above, and the Virgin below, with extended arms—beneath which are seen the Pope and the ecclesiastical orders on one side, and the temporal orders on the other : indicating the supremacy of the character in question over all earthly religions. Another leaf, filled with wood-cuts, follows : in the second of these cuts is the meeting of Mary and Elizabeth—with their respective pregnancies marked in a very unusual manner. On the recto of *b i*, begins the second part of the *Gesta Virginis*. The signatures run to *e*, in eights. Those leaves which are filled with wood-cuts, not having the marked signatures, are to be counted in the gathering. On the reverse of *e iiiij* (where the ‘ *exclamatio de beatitudine eterna* ’ of one leaf, concludes) is the colophon, thus :

**finis itinerarij seu peregrinatio-**  
**nis beate marie virginis**

Panzer, vol. iii. p. 546, or rather Zapf, justly supposes that this volume was printed by Reger, at *Ulm* ; whether by Reger or by J. Zainer, is uncertain ; but the ornamented capital initials are not unlike those of Leonard Hol. This beautiful copy is bound in pale russia by Hering.

**1206. PEROTTI REGULÆ GRAMMATICALES.** *Printed by Vindelinus de Willa.* 1475. Folio.

This is a rare and estimable impression. The type bears a resemblance to a character which may be supposed to be between that of Besicken and Arnoldus de Bruxella. The impression is entirely destitute of numerals, signatures, and catchwords. A full page has 36 lines. On the recto of the 101st and last leaf is the colophon, in five lines and a half, and a word of the sixth. The latter part of the colophon is thus :

- - - - - Rome quoq; impresse per me  
Vuendellinū\* de Vuilla in artib<sup>9</sup> magistrū duodecimo  
Kalendas Octobrias. Anno salutis Millesimo quadrin-  
gentesimoseptuagesimoquinto.

\* In the Index to the *Bibliotheca Spenceriana*, this printer's Christian name is made ‘ *Wilhelmus*, ’ by mistake.

The register is beneath. The present copy, although large, is in a tender and rather undesirable state. Elegantly bound in russia by C. Lewis.

1207. PEROTTI CORNUCOPIA. *Printed by J. P. de Lignamine. Rome. 1475. Folio.*

The title, or prefix, is in four lines of capital letters, above the first page of text, on the recto of the first leaf. The edition is printed in long lines, and there are neither numerals, signatures, nor catchwords. On the recto of the 171st leaf, above the register, we read the colophon thus :

Rome in domo Nobilis uiri Ioannis Philippi de Lignamine Messaneñ. S. D. N. familiaris : hic libellus Impressus est Anno dñi. MCCCCLXXV. Die uicesima nona mensis Maii Pont. Syxti. IIII. Anno q̄rto.

A sound copy, but not free from soil. Very elegantly bound in stamp'd ornamented calf, with gilt leaves, by Hering.

1208. PETRARCHA—HISTORIA GRISELDIS. (*Printed by Ulric Zel.*) *Without Date. Quarto.*

I have little hesitation in calling this the PARENT IMPRESSION of the well known history of PATIENT GRISEL. The title, on the recto of the first leaf, is as follows :

Epistola dñi. Francisci Petrarche. Laureati poete. ad dñm Joh̄m. Florentinū poetam. De Historia. Griseldis. mulieris maxime cōstantie et patiētie. In preconium omniū luardabilium mulierum . . . . .

Twenty one lines are below. A full page has 27 lines. The history begins on the recto of the second leaf. There are neither numerals, signatures, nor catchwords. On the reverse of the 11th and last leaf is the colophon thus :

Explicit Epistola dñi francisci petrarche lau

reati poete. ad dñm Johez florentinū poetam  
de cōstantia Griseldis mulieris. maxime con-  
stātie & patientie. in preconium omnīū lauda  
bīliū mulierum ::· ::·

This sound and desirable copy, bound in red morocco, was bought of  
M. Chardin at Paris.

1209. PETRARCHÆ BUCOLICUM CARMEN. *Printed  
by Ter Horne.* 1473. Folio.

EDITIO PRINCEPS. On the recto of the first leaf, beneath the running title 'Parthenias,' printed in red, we read the following prefix—also executed in red :

Viri p̄clāissimi atq; poete iſignis Frācisci petrar-  
che d' floreſcia Rome nūx laureati bucolicū carmē in  
cipit in xij eglogis distictū q̄rū prima titulat Par-  
theſas. Collocutoēs autem ſilui⁹ et Mōnicus ::·

On the reverse of the 30th and last leaf (without numerals, signatures, or catchwords) is the colophon, printed in red, thus :

Viri preclarissimi atq; poete iſignis Frācisci  
petrarche de floreſcia Rome nūx laureati bucolicū  
carmen explicitū est feliciter imp̄ſſū colonie p̄ me  
Arnoldū ter horne Anno dñi 1473. Cr̄ſt⁹ laudet  
ſuit a quo quicquid habetur ::· ::· ::·

His usual device, in red, is beneath. Panzer, vol. i. p. 276, is wrong in calling this impression a quarto : it being manifestly of the folio form. It is clear, however, that Panzer had never seen a copy of the work. The present is a very desirable copy, in russia binding.

1210. PETRARCHA. TRIONFI, COL COMMENTO  
DI BERNARDO DA SENA. *Printed by T. de  
Reynsburch and R. de Novimadio. Venice.  
1478. Folio.*

The prefatory matter occupies *a* 2, 3, and 4. On the reverse of *a* 4 the first triumph of Petrarch, with the surrounding commentary, begins. The commentary is very copious. The signatures run thus: *a* 10, *b* 8, *c* 6, *d* and *e* 8, *f* 10, *g* 8, *h* and *i* 6, *I* and *k* 8, *l* 6, *m* 8, *n* 6, *o* 8, *p*, *q*, *r*, and *s*, each 6: *t* 10: *aa* 8, *bb*, *cc*, *dd*, *ee*, and *ff*; each 6: *gg* 10. On the recto of *gg* 10, is the following colophon:

*Finisse il comēto deli triumphi del Petrarcha composto  
per il p̄stantissimo ph̄'o chiamato messer Bernardo da  
Sena imp̄sso nella inclita cittada da Venexia p̄ Theodoz  
de Reynsburch et Reynaldū de Novimadio compagni.  
nelli anni del signore. M. cccc. lxxvij. adi. vi. del mese  
de Febraro.*

This work is printed in a small close gothic letter; and the present copy (obtained from the sale of the Apponi library at Vienna) with the exception of some objectionable leaves at the beginning, is a large and desirable one. It has been recently bound in dark speckled calf, with gilt leaves, by Mr. C. Lewis.

1211. PETRARCHA. DE VITA SOLITARIA. *Without  
Name of Printer, Place, or Date. Folio.*

Three pages of table precede the text. In the whole, 89 leaves: with the following colophon on the recto of the last leaf:

*Explicit liber secundus Francisci petrarche  
Poete Laureati de Vita Solitaria*

The reverse is blank. This edition is distinguished for being executed in a roman character, in which the letter R is so singularly formed; and is gratuitously given by Panzer to a printer of Strasbourg. The present sound and desirable copy was obtained of M. Chardin at Paris. In French red morocco binding.

1212. PETRARCHA. DE REMEDIIS UTRIUSQUE  
FORTUNÆ. *Without Name of Printer, Place,  
or Date.*

This impression (of the printer of which I am ignorant) is evidently a copy of that of Ter-Hornen's (see *Bibl. Spencer*, vol. iii. p. 452) of the date of 1471. The numerals of the leaves, in the centre of the right margin, denote this. The type has somewhat of an approximation to that of Fyner, or the smallest type of Eggesteyn. As this copy appears to be defective, after folio 119, I cannot say whether a colophon belongs to it. The rubrics, at the end, which refer to folio 143, occupy eleven leaves. In sound condition. Unbound.

1213. PETRI COMESTORIS HISTORIA SCHOLASTICA.  
*Printed by Ginther Zainer (at Augsbourg.) 1473.*  
Folio.

This book, which has been sufficiently well described in the authorities referred to by Panzer, (vol. i. p. 103) presents us with rather a magnificent specimen of the roman type of G. Zainer. It exhibits also a typographical curiosity, in the marking of each leaf, by the same numerals, both on the recto and reverse; and it is also among the very earliest books which have the leaves numbered. The description need only be brief. A table of six leaves, not numbered, precedes the text. The text consists of short historical and scholastic dissertations upon each chapter of the Bible. On the reverse of folio CCXIII. we read the colophon thus :

Finit hystoria que et vulgato vocabu  
lo scholastica. a Petro comestoris\* edita. Per  
Gintherum vero zainer litteris eneis im-  
pressa. Anno a partu virginis salutifero  
Millesimo quadringentesimo septuagesi  
mo tercio

This large and very desirable copy (formerly in the Eichstadt collection) was obtained from the public library at Augsbourg. It has been since handsomely bound in russia by Hering.

\* Sic.

1214. PHALARIDIS EPISTOLÆ. Italicè. *Without Name of Printer or Place.* 1471. Quarto.

I consider this to be not only the FIRST EDITION of the *Italian version* of the Epistles of Phalaris, but probably a previous publication to any known impression of the Latin version—although the colophon purports it to be expressly translated from the Latin of Aretin. Yet the Latin copy might have been a MS. It is doubtless an exceedingly rare volume. The printer is unknown to me; but, to the best of my recollection, there are several books upon the continent—especially upon medical subjects—which are executed in the same type. The translator was Barthius Fontius; whose prologue occupies the first leaf, ending at the 7th line of the second page of the leaf. The address to Malatesta follows—which occupies seven pages and a quarter. There are neither numerals, signatures, nor catchwords. A full page has 25 lines. The type (roman) is thin and round: and both lines, letters, and words, are well spaced. In the whole, 63 leaves. At the bottom of the recto of the last leaf, is the colophon—thus:

PHALARIS EPISTOLARVM OPVS NO  
BILISSIMVM A BARTHIO FONTIO FLO  
RENTENO A LATINO IN VVLGAREM  
SERMONEM TRADVCTVM FELICITER  
FINIT. .M.CCCC.LXXI.

There is, I believe, no known impression in the Latin language with so early a date: nor is there reason to suppose that the above refers exclusively to the time of finishing the Italian version—as we see the same date expressly in the work of Baptista de Albertis de Amore, (see p. 29, ante) by the same printer. The present very sound, large, and fair copy, was obtained of M. Chardin at Paris. It is handsomely bound in dark blue morocco.

1215. PHALARIDIS EPISTOLÆ. Latinè. (*Printed by Ulric Han.*) *Without Date.* Folio.

This exceedingly rare edition, obtained by his Lordship from Mr. A. Horn, seems to have escaped the notice of all bibliographers. That it is printed in Ulric Han's large, and second form of type, is unques-

tionable. It begins thus, on the recto of the first leaf, without any prefix :

ELLEM Malatesta Nouelle Prīceps il-lustris: tantā mihi dicendi facultatem da-ri: ut uel prēstantie tue: uel phalaridis no-stri epistolis: quas nuper e grēco in lati-  
&c. &c. &c.

A full page has 32 lines. There is no introduction whatever of the large gothic type observable in Ulric Han's earlier pieces. On the reverse of the 37th leaf is the imprint, thus :

Phalaridis Tyranni Agrigentini Epistole ad illustrē pri-cipein Malatestam p Franciscum Aretinum translate fe-liciter Expliciunt

Then a table of three leaves. This may probably be the very earliest impression of the Latin version of the Epistles of Phalaris. The condition of this copy cannot be exceeded; and it is so large, that it may be better designated as a folio than quarto. It is sumptuously bound in crimson morocco by Hering.

**1216. IDEM OPUS. *Printed by the same Printer.*  
*Without Date.* Quarto.**

I consider this as a subsequent edition. The editorial epistle of Cardinal Campanus to Cardinal Piccolomini, in 16 lines, occupies the reverse of the first leaf. On the recto of the second, is the prefix or title to the work, in three lines, which informs us that Francis Artein was the translator. A full page has 29 lines, and the large gothic type is frequently introduced by way of titles. There are neither numerals, signatures, nor catchwords. In the whole 46 leaves; having the following subscription on the recto of the 46th :

Phalaridis Tyrāni Agrigētini Epistole ad  
Illustrem principein Malatestā per Franciscū  
Aretinum Translate feliciter Expliciunt.

The present is a sound copy, in blue morocco binding.

1217. PHALARIDIS EPISTOLÆ. Latinè. *Printed by Antonius of Venice, at Florence. Without Date.* Quarto.

On the recto of *a i* begins the proheme of Francis Aretin, the translator. The work contains signatures *a* to *e*, inclusively, in eights. The type is round, and rather large, but of a thin body: yet, upon the whole, has an elegant appearance. On the reverse of *e viij*, at bottom,

Impressum florentiae p Antoniū uenetum.

This is a very desirable copy, in calf, with gilt leaves.

1218. PII SECUNDI EPISTOLÆ. *Printed by Zarotus. Milan. 1473. Folio.*

In the whole, 180 leaves, with 32 lines in a full page. The colophon is on the recto of the 177th leaf, thus—the reverse being blank.

OPVS ipressum Mediolani Per Magistrum Antonium  
De Zarotis Parmensem : Mccccclxxiii. Maii. xxv: .

A table of three leaves concludes the volume. A sound and desirable copy; bound in olive colour morocco.

1219. PII SECUNDI HISTORIA BOHEMICA. *Printed by I. N. Hanheymer and Schurener de Bopardia. Rome. 1475. Folio.*

This edition has been in most of the greater libraries in Europe, as may be seen on inspecting Panzer, vol. ii. p. 452, no. 177; but such a copy as the present has probably never adorned the shelves of either of the collections referred to in the authority just mentioned. With the exception of the first six or eight leaves—which are slightly wormed in the bottom margin—this may be pronounced to be perfectly in its original state as to size and condition. This impression has neither numerals, signatures, nor catchwords. A full page has 33 lines. On the reverse of the 72d and last leaf—beneath five lines of imprint, which informs us that the work was composed in 1458—we read the following colophon :

In presenti Historia certat rerum uarietas: ac magnitudo cum scribentis candore atq; grauitate: Impressorib<sup>9</sup> Mḡris Iohanne Nicolai Hanheymer de Oppenheim & Iohanne Schurener de Bopardia. Rome Anno Iubilei et a Natiuitate Ihesu Christi. M. CCCC. LXXV. Die X. mē sis Ianuarii. Sedēte Clementissimo Sixto Papa Quarto Anno ei<sup>9</sup> foelici Quarto Regnante Inquietissimo ac Illustrissimo Principe et dño dño Friderico Tertio Ro. Imperatore semp augusto Imperii eius Anno Vigesimoquarto.

Memento mori

A small death's head, cut in wood, is beneath the last line. The present is the only volume in Lord Spencer's library which contains the name of I. N. Hanheymer as a printer with S. de Bopardia. The types are however decidedly of the character used by the latter printer. This most beautiful and desirable copy is bound in red morocco by Hering. It was obtained from the public library at Augsbourg; having been formerly in the Eichstadt collection.

1220. **PII SECUNDI TRACTATULUS DE CAPTIONE VRB. CONSTAN., &c.** *Printed by J. P. de Lignamine. Without Date.* Quarto.

We will first read something like a *diverting* ms. memorandum pre-fixed to this little tract of five leaves only: of which the printing is unquestionably from the press of J. P. de Lignamine. 'Tractatulus iste Pij II. Pontificis Romani antea Ænec Sylvij Piccolominei, inter libros rarissimos est adnumerandus. Fuit enim omnibus Bibliographis usque adhuc ignotus, quamvis nota sint alia duo opuscula eiusdem, scilicet Bulla Crociata contra Turcas, typis Moguntinis data anno 1458, primo scilicet anno Pontificatus Pij II. et Sermo contra Turcas ad Principes Xtianos typis Romanis editus anno 1470. Sed noster Tractatulus editus fuit Romæ circa annum 1463, ut apparet ex charaktere, eiusdem formæ, quō prodijt *Sublaci Lactantius* anno 1465. Eadem enim est magnitudo literarum, eadem forma abbreviationum, et maiusc. &c. spatium linearum, in Epist: suis idem Pius loquit'. de hoc. Cimelion haud spernendum quāvis Bibliothecā dignum. Iste Tractatulus est primus liber in Italiā in lucem datus.'

How any man, in the possession of his eyesight, could possibly perceive the least conformity between these types and those of the *Soubiaco monastery*,\* is positively marvellous: and how any bibliographer could suppose it to have been printed or published in 1463, and therefore (as it necessarily would have been) 'the first book printed in Italy,' is equally extraordinary. The more correct date would be about 1470-2. The prefix is thus :

Pii. ii. Pontificis Maximi de Captione Vr  
bis Constātinopolitane Tractatulus Incipit  
feliciter

Twenty-one lines are below. A full page contains 24 lines. On the recto of the 5th and last leaf, the concluding line is thus—

toris xpi. ii &. l. supra. M. ccccq; concurrit.

The reverse is blank. The present scarce specimen of the printer's press is neatly bound in red morocco by C. Lewis.

**1221. PITHSANI ARCH. CANT. LIBER DE OCULO MORALI. (*Printed by Sorg.*) *Without Date.* Folio.**

On the recto of the first leaf, we read, in two lines. 'Iohānis Pithsani Canthuariensis: ordinis fratrum minorum liber de oculo morali foeliciter incipit.' The author was our ARCHBISHOP PECKHAM, who was raised to the see of Canterbury in 1279. The impression is destitute of numerals, signatures, and catchwords, and contains 52 leaves. Although no name of printer be subjoined, the typographical execution is evidently that of *Anthony Sorg*. On the recto of the last leaf we read

**Tractatus (Iohannis Pithsani archiepi Cantuariensis) de oculo morali finit feliciter.**

The present is a sound copy; in old red morocco binding—with the Specul. M. V. by Bonaventure, by the same printer.

\* It is just possible that the above ms. memorandum may have been attached to another similar tract, which is lost: for the first leaf of the present has the ms. numeral 282, implying that is was preceded by something else.

1222. **PII SECUNDI DIALOGUS.** *Printed by Schurener de Bopardia. Rome. 1475. Folio.*

Panzer, vol. iii. p. 453, no. 179, has referred to several authorities concerning the description of this book. It may be here therefore only necessary to observe that it contains 33 leaves; without numerals, signatures, or catchwords: a full page having 37 lines, and a prefix of two lines to the first. On the recto of the 33d and last leaf is the colophon; thus:

Presens Liber impressus est Rome per Magistrum Iohannem Schurener de Bopardia. Anno Iubilei et a Natiuitate dñi M. CCCC. LXXV. Die xi. Mensis Septembris. Sedēte Sixto Papa Quarto Anno eius Quinto.

The reverse is blank. This large and beautiful copy (bound in green morocco by Hering) was obtained from the library of St. Peter's monastery, at Salzburg.

1223. **POGGII FACETIÆ.** *(Printed by Creussner.)*  
*Without Date. Folio.*

The name of Creussner is not subjoined, but the types are unquestionably those which he made use of. Five leaves of table are followed by 56 leaves of text. On the recto of the 61st and last leaf, is the colophon:

Poggij florētini secretarij apl ici facetiaꝝ liber  
 explicit felicit

A desirable copy, in elegant morocco binding by Lewis.

1224. **POLITIANI OPERA: ET ALIA QUÆDAM LECTUDIGNA.** *Printed at Florence. 1499. Folio.*

A reprint of the Aldine impression of the preceding year: see *Bibl. Spencer.* vol. iii. p. 468. In the whole, 208 leaves, ending with the 'Liber Epigrammatum Græcorum,' which presents us with a Greek type like the early types used by Jenson and V. de Spira at Venice.

On the reverse of M 3 (second alphabet) in eights, we read the following colophon :

Impressum Florentiae :  
 & accuratissime castigatum opa  
 & impensa Leonardi de Augis  
 de Gesoriaco Die decimo au-  
 gusti . M. ID.

A very indifferent copy, in old calf binding.

**1225. POLYBIUS. Latinè. Printed by Bernardinus Venetus, at Venice. 1498. Folio.**

This impression contains two Latin versions. One (of the three books) by Leonard Aretin. The other (of the five books) by Nicolaus Perottus. It is printed in long lines, with a full page, having signature *a* in eight, and *b*, *c*, and *d*, in sixes: this finishes the version of Aretin. That of Perottus is printed somewhat more loosely, upon *a* to *p*, in sixes: *p*, *q*, and *r* in fours; and *s* in sixes. On the reverse of *s v* is the colophon :

Bernardinus Venetus Anno a natali Christiano  
 . Mcccclxxxviii. Venetiis impressit

This is followed by some verses of Janus Pannonius, composed in 1458. A neat copy, in calf binding, with gilt leaves.

**1226. POMPEIUS FESTUS. Printed by J. de Colonia,  
 &c. 1474. Quarto.**

The first leaf is blank. On signature *a 2* the text of the work begins, having 29 lines in a full page. The signatures run thus : *a*, *b*, and *c*, each in ten leaves: *d* and *e* in eights: *f* six; then *ff* six: *g* and *h* in eights: *I* ten: *k* ten: and *l* six. On the reverse of *k* ten is the colophon, thus :

Festi Pōpei liber p optime emēdat⁹ explet⁹ ē : ac īpes⁹  
 Iohānis de Colonia nec nō Iohānis māthē de Gher  
 rezē q una fidelī degūt īpssioni dedit⁹ Anno a na  
 tali christiano. M cccc lxxiiij die xxiiij decēbris.

The six following leaves are occupied by signature *l*. The present is a sound and desirable copy, bound in russia by Hering.

**1227. POMPEIUS FESTUS.** *Printed by R. de Engyn-  
gen. Rome. 1475. Folio.*

This is among the rarest impressions of the author, as the printer is scarcely known in the annals of typography. The type is not wholly unlike that of Adam de Ambergau, with a mixture of that of Laver. A brief address, subscribed 'De Romaulis' precedes the text, on the reverse of the first leaf. The whole is printed in long lines, without numerals, signatures, or catchwords. On the recto of the 185th and last leaf, is the ensuing colophon :

Collectanea Arrogantissimi Pompei Festi.  
Priscisq; uerbis p̄mulgata. a Johāne Stephanhārō  
de Engyngen. Constantiū. Impressa Rome Sub  
Sixto. IIII. Pont. Maxi. Anno sed nedium  
salutis eiusdem. Absoluta saluberrime extiterant.  
A. D. M. . LXXII. Calendō vero Octobrē.

A register is on the reverse. The present is a very desirable copy, in yellow morocco binding.

**1228. POMPILII SYLLABICA.** *Printed at Rome by  
Sylber. 1488. Quarto.*

This volume, although of a date not to render it rare, happens to have escaped Panzer. An address by the author to Caesar Borgia occupies the first two pages and a half. The text commences immediately after upon the recto of the second leaf. There are neither numerals, signatures, nor catchwords; but running titles. On the recto of the last leaf are the following verses and colophon :

GENT. PINDARI SINTESII  
SVBLACENSIS  
EPIGRAMMA.

Pympleos peragrare cupis quicūq; recessus  
Et per Messaica tinguere pectus aqua.

Seu uelis Heroo tumidus prodire Cothurno :  
     Siue per undenos uoluere uerba gradus.  
 Seu tibi Dyrcei subeunt modulamina eyeni :  
     Sen cupis Eolica plectra mouere fide.  
 Ter : quater : ad Pluteum noctu : crepitante lucerna :  
     Perlege Pompillii scripta diserta mei.  
 Sic poteris dextro carmen diducere phoebo :  
     Dura uel arguta saxa ciere cheli.  
 Imp̄ssum Romae A magistro Euchario Sylber  
 Alemano. Anno a Natali Saluatoris. M CCCC.  
 LXXXVIII. Mense Iulio. Sedente Ponti. Max.  
 Innocen. VIII. Ex Sodalitate Sancti Victoris : &  
 Sociorum In Viminal.

By the register which follows it should seem that the gatherings extend to *k* in fours. An indifferent copy: in russia binding.

1229. POMPONIUS MELA. DIONYSIUS DE SITU  
ORBI. *Printed by Ratdolt at Venice.* 1482.  
Quarto.

A neat wood-cut of a map, in which metal types are introduced for titles and descriptions, &c. occupies the reverse of the first leaf. On the recto of the following, A 2, the work is thus distinctly mentioned by the following titles: printed in red.

Pomponij Mellaे Cosmographi Geographia :  
 Prisciani quoqz ex dionysio Thessalonensi de  
     situ orbis interpretatio  
 Pomponij Mellaе de orbis situ Liber primus.  
     &c. &c. &c.

The signatures run in eights. On the recto of D vj the first treatise terminates, and the metrical version of Dionysius by Priscian begins on the reverse. On the recto of F viij is the colophon, thus:

Pomponij melle vna cū prisciani ex dionysio de or-  
 bis situ interpretatione finit. Erhardus ratdolt Au-

**gustēsis impressit Venetijs. 15. Caleū. Augusti An-**  
**no salutis nostre. 1482. Laus deo.**

This large and beautiful copy was obtained at Augsbourg. It is now elegantly bound in calf, with gilt leaves, by Lewis.

**1230. PONTANI SINGULARIA DE URBE. Printed  
by Vindelin de Spira. 1471. Folio.**

This work is printed throughout in double columns: without numerals, signatures, or catchwords. On the recto of the first leaf we read the following prefix:

S I N G V L A R I A D O M I N I  
 Lodo. pontani de urbe q pfundissim⁹  
 cuntos excedens extitit i mēoria.  
 &c. &c. &c.

The work appertains wholly to civil and ecclesiastical law. On the reverse of the 52nd and last leaf, beneath the second column, is the colophon:

Expliciūt singularia Famosissi  
 mi utriusq; iuris Monarce dñi  
 Ludouici Pontani de Roma  
 M . CCCC . Lxxi .

Impressū forīs iustoque nitore coruscās  
 Hoc Vindelinus condidit artis opus.

The present magnificent copy, obtained from M. Chardin at Paris, having rough edges at the bottom margin, is tastefully bound in russia by C. Lewis.

**1231. PONTANI IDEM OPUS. Without Name of  
Printer, Place, or Date. Folio.**

This is the volume of which particular mention is made in the *Bibliographical Decameron*, vol. i. p. 359, and which has been incorrectly designated by some bibliographers as a block book. It contains sundry opuscula, of which the chief is entitled

**Singl'ariū dnī ludoici de roma liber quintus et  
vltimus. Incipit feliciter.**

This is preceded by a preface and prologue; together, two leaves. On the reverse of the 38th leaf, at bottom, we read

**Expliūt singl'riā ludo. de roma**

Some verses of Aeneas Sylvius upon the author, followed by the 'apologetica invectiva' of the latter, carry the work to folio 44, inclusively from the beginning. The remainder of the work, containing excerpts from Pius Secundus, Lanctantius, Prudentius, &c. occupies the 15 following leaves—terminating the volume at folio 59. These latter pieces are printed in a smaller type than the work of Pontanus; but the type is much more barbarous—and is one size between it and the impression of G. de Saliceto, *De Salute Anima*, &c. described post. The whole is of the same particular character. In the authority before referred to, I have entered so fully into the typographical history (as it were) of this very rare and singular book, that it only remains here further to add,\* that the present sound and desirable copy is bound in dark red morocco by C. Lewis.

**1232. POSTILLÆ SUPER EVANGELIA. Printed by  
Gering and Maynyal. 1479. Quarto.**

This well-printed volume is executed in the second smaller fount of roman letter used by the earliest Parisian printers; and, to the best of my recollection, this is the first and only specimen which I have seen of the fruits of the partnership of Gering and Maynyal. The work is printed with two sets of signatures—each in eights. On the reverse of G v (second set) is the colophon, in 17 lines; from which it will be only necessary to extract the following:

Impressūq;  
est hoc opus pisius p Magistrū Vdalricū Cering, † pariter et  
Guillermum maynyal. Anno. M.cccc lxxix. 29. Marcii.

\* The 'transverse mark,' indented across certain words, on the reverse of folio 10, has nothing in it from which any decisive conclusion can be drawn. An experiment was tried in the printing office from which this work issues, and it was found that a piece of string, accidentally laid across, would produce the same effect.

† Sic.

Eleven lines are leading, as I suspect, to some continuous matter (forming the 6th leaf of signature G) which is here wanting. This is a very sound copy, in old calf binding.

**1233. PRINCIPIA NARRANDI.** (*Printed by Gerard de Flandria.*) *Without Date.* Quarto.

Three leaves only. The printer's name is not subjoined, but we recognise in this volume the same types as are seen in the 'Epistolæ Magni Turci,' noticed at page 123, ante. This also, as I suspect, is a reprint of a previous tract by J. P. de Lignamine. It consists of modes of addressing different dignitaries in church and state, beginning with the Pope. I am not sure that this copy is quite perfect. It is elegantly bound in red morocco by C. Lewis.

**1234. PROGNOSTICATIO LATINA, &c.** Anno lxxxvij. *Printed at Mentz.* 1492. Folio.

The very title of this book may give a notion of the strange astrological empiricism with which it abounds. It is thus: 'Pronosticatio Latina Anno. lxxxvij. ad magnā cōjunctionē Saturni & Louis q̄ fuit āno. lxxxvij. ad eclipsim solis āni sequentis. scz lxxxv. cōfecta ac nūc de nouo emēdata Durabit pluribus annis vt infra in tercio folio patebit.' The preface is on the reverse. On the reverse of A ii are the figures of Ptolemy, Aristotle, the Sibyls, Budget, and Reynhardus. The work abounds with large coarse wood-cuts, illustrative of texts of scripture, and of supposed occurrences in the church. On the reverse of B i, is one of the most barbarous of these embellishments, in which Adam and Eve are standing, each holding a church between them—and over which we read this severe inscription, 'Adam & Eve vt preuaricatores significāt ecclesiā.' To give an account of these cuts, or of the contents of the volume, would perhaps be equally difficult and unprofitable. But the style of art is similar to what we observe in the *Antichrist*, described in the *Bibl. Spencer.* vol. i. p. xxxi, as the following fac-simile of an 'Apostate Monk,' from the recto of F iii, may prove. Above it is this inscription: 'Monachus in alba cuculla et diabolus in scapulis eius retro habens leripipium longum ad terrā. cum amplis etiam brachiis habens discipulum secum stantem.' This is preceded by a cut entitled 'Tres Mulieres Pregnantes.'



On the recto of F vj, in sixes, are two subscriptions—of which I shall give the whole of the first, and three lines only of the latter :

Datum in vicovmbroso subtus quercum Carpentuli.  
 Anno dñi. M. cccc. lxxviii. Kalendas Aprilis per  
 peregrinū Ruth in nemoribus latitantem Cuius oculi  
 caligauerunt. stris tremet senio oppressus. Valeant ḡ

recto animo emendant Valeantq; vt valere phas est qui oblatrare non cessant.

Emendatum denuo presagium hoccine impressioni quoq; deditū Anno dñi M. cccc. xij. octaua die mensis Junij in inelita vrbe Maguntina cum carminibus Pindari preclarissimi Poete rem omnem rectissime enuntiantibus & concludentibus, &c. &c.

Five more lines are below. The author of this book is supposed by Weisler, in his *Arm.* p. 587, &c. to be John Lichtenberger, an hermit of Alsace. I conjecture the printer (respecting whom bibliographers are silent) to have been MEYDENBACH. Consult Panzer, vol. ii. p. 133; but more particularly Seemiller, pt. iv. p. 24, no. 4. The present sound copy, procured of Professor May at Augsbourg, is bound in russia by C. Lewis.

1235. PROMPTORIUS PUERORUM. *Printed by Pynson.* 1499. Folio.

This is one of the rarest books in the language—especially in a perfect condition. I am not able however to add any thing material to the full account of it to be found in my edition of our *Typog. Antiq.* vol. ii. p. 416, no. 505; except that, upon a comparison with the extracts given of a supposed similar work, entitled *Promptuarium Parvulorum*, printed by W. de Worde in 1510 (see vol. ii. p. 155, of the same authority) I find the latter to be only an abridgement of the present. This impression has running titles throughout. The signatures, *a*, *b*, have each eight leaves: the rest, to *t*, have only six each. On *t iii* is the following colophon:

Ad laudē et ad honore oīpotentis dei et in-  
temerate genitricis ei⁹. Finit excellentissimū  
op⁹ exiguis magnisq. scolastice utilissimū qđ  
nūcupatur Medulla grāmatice. Imp̄lū per  
egregiū Richardū pynson. in expensis virtus  
sc̄z virorū Frederici egm̄dt & Petri post pas-  
cha. an° dñi. M. cccc. nonagesimo nono. Deci-  
ma v. die mensis Maii.

On the reverse is Pynson's device, no. v. In the prologue to this work, it is called **PROMPTORIUS PUEORUM**. The prologue will be found extracted in the authority just referred to. Who the characters were, at whose expense the work appears to have been printed, I am unable to conjecture. The author was one Richard Frances. The present sound and desirable copy was made perfect by the acquisition of two copies at the sale of the collection of Mr. Lloyd at Wygfair, in 1817. It is elegantly bound in olive colour morocco by C. Lewis.

**1236. PRUDENCIUS. DE SEPTEM PECCATIS ET  
VIRTUT. SEPT. OPP. *Without Date, &c.* Folio.**

A singular volume: in thirteen leaves, with 35, 36, and 37 lines in the fuller pages. It seems to be an indifferent specimen of Koburger's press. It ends on the reverse of the 13th leaf, having the words 'Deo gratias,' beneath the 11th line of text. In old red French morocco binding.

**1237. PSALMI (ESEpte PENETENTIALI) IN RIMA.  
*Without Date.* Quarto.**

A rare and curious impression; of four leaves only, upon signature *a*. A rude wood-cut (of David) is beneath the title, as above, and on the reverse of the 4th leaf is the colophon:

**¶ Finite eſepte psalmi in rima vulgare**

A rude device, having a P at top and a G at bottom, is beneath this imprint. The version is made in stanzas of eight verses. I apprehend that the date of this impression cannot be much earlier than 1482. This copy is elegantly bound in blue morocco by Lewis.

**1238. PSALTERIUM. Germanicè. *Printed by Schön-  
sperger at Augſbourg.* 1498. Duodecimo.**

The title is on the recto of the first leaf thus: 'Der Teutsch Psalter mit anderthalbhundert Psalmen. vnd mit iren Rubricken. Auch mit etlichen Psalmen die genennet werden Lobgesang. &c.' The reverse is blank. A table of five leaves follows. Then two blank leaves. On the following leaf, *a j*, the first psalm begins. There are two sets of sig-

natures: each in eights. After the first alphabet, *a* to *z*, follows *A* to *F*: on the recto of *F* vij is the colophon, thus:

**Gedruckt zu Augspurg. Von  
Hannsen Schonisperger. An  
no. M.cccc. xvij.**

The present is a remarkably sound copy, and was purchased at Strasburg for a few francs. It is elegantly bound in blue morocco by C. Smith.

**1239. PSALTERIUM. Latinè. Printed by Conrad Kachelovez, at Leipsic. 1485. Quarto.**

A very desirable copy of rather an uncommon edition of the Psalter, and an early specimen of the Leipsic press. It is executed throughout in a large lower case gothic letter, precisely similar to some of the smaller founts in the early Mentz Psalters. The first (illuminated) letter, *B*, is unluckily cut out. There are neither numerals, signatures, nor catchwords. A full page has 18 lines. The red letters, or rubrications, are inserted by the hand. In the whole, 167 leaves. On the reverse of the last is the following colophon:

**Milleo. c. quatuor octuageno  
Quinto sub ano deus dñ nasce-  
retur in mndo. Lipsigk impsū  
opus illud Bartol citra festum  
Airo ab uno nomine Kachelovez  
Conrado. De fine cu<sup>9</sup> plasma  
tor mundi laudetur huius.**

This copy was obtained from the duplicates of the public library at Landshut: formerly that of Ingoldstadt. It has been since handsomely bound in blue morocco by Hering.

**1240. PSALTERIUM CUM COMMENT. BRUNONIS.  
Folio.**

This Psalter is after the use of the cathedral at *Wurtzburg*; and, as I suspect, was printed in that city between the years 1480 and 1490.

The colophon of the printer appears to be wanting. The text of the Psalms is executed in a large, handsome, gothic type, varied by red: the commentary is in a small gothic. There are neither numerals, signatures, nor catchwords. In the whole, 275 leaves: that is to say, this copy ends with the last sentence of the Athanasian creed. In sound, desirable condition; elegantly bound in dark blue morocco by C. Lewis.

1241. **QUESTIONES MERCURIALES, &c.** *Printed by Adam de Rothvil. Venice. 1477. Folio.*

The author is **JOANNES ANDREAS**. The book is chiefly estimable as a specimen of the production of a very rare printer. The type is a sharp, close gothic, and the work is printed in double columns. The commencement of it is not very encouraging to make us proceed:

ON ē NOUŪ  
 Sic icipit glo. sup  
 R'ca. cui<sup>9</sup> glo. prim  
 cipio & fini resistēs  
 faciā plura noua

The signatures *a* and *b*, are in eights: the remainder, to *q*, inclusively, are in tens. On the recto of *q ix*, (a blank leaf forming *q x*) is the following colophon:

Questiones mercuriales sup regulis iuris  
 Jo. an. impresse venetiis per magistrum  
 Adam de Rothvil. Anno dñi. M. cccc.  
 lxxvij. quarto nonas Iulii. finiūt feliciter.

A sound copy, in russia binding, from the Apponi collection.

1242. **QUINTUS CURTIUS.** *Italicè. Printed by S. J. de Ripoli, at Florence. 1478. Folio.*

On the recto of the first leaf, sign. *a i*, we read the title in nine lines of capital letters. There are 21 lines below. A full page has 32 lines. The signatures run most capriciously: *a* eight; *b, c, d, e*, and *f*, in sixes: *g, h*, and *I*, in fours: (*k* is omitted—the context being perfect)

*l, m, n, o, p, and q, each four: r two: s two: t and u, each four: x, y, z, &, 9, and R, in eights: A to D in eights, but D iiiii is erroneously marked C iiiii.* On the reverse of D viij, is the colophon thus:

FINISCE LA COMPARATIONE DI CAIO IVLIO  
CESARE IMPERADORE MAXIMO ET DALEXAN  
DRO MAGNO RE DI MACEDONIA ORDINATA  
DA. P. CANDIDO. COL SVO IVDICIO INSIE  
ME \* \* \* F E L I C E M E N T E \*  
D A L L O R I G I N A L E \*  
IMPRESSVM \* FLORENTIAE \* APVD \* SANCTVM  
IACOBVM \* DE RIPOLI \* ANNO \* MCCCCLXXVIII

The present copy is preferable in regard to size than to condition. It has been in a very tender state. Elegantly bound in russia by Hering.

1243. *QUINTUS CURTIUS.* Printed by *J. de Tridino,*  
*at Venice.* 1496. Folio.

The editor is Bartholomæus Merula, whose address to F. G. Cornelius occupies the reverse of the first leaf. From hence the leaves are numbered to folio LXVI: on the reverse of which is the colophon:

- - - - - Impressit Ve  
netiis Ioānes de Tridino alias Tacuinus. Anno.  
Mcccc. xcvi. iiiii. nonas. Decembris.

The register and the device of the printer (see the latter in the *Bibl. Spencer.* vol. i. p. 276) occupy the following and last leaf. A desirable copy, in elegant calf binding, gilt leaves, by Lewis.

1244. RECUEIL DES HISTOIRES DE TROYE. *Printed by Michel Topie, &c. Lyons. 1490. Folio.*

The present is among the most splendid of the foreign editions of this once popular work. It is printed in a sharp but handsome gothic type, with ornamented capital initials, numerous wood-cuts of different sizes and degrees of merit; and the titles, executed in a large lower-case letter, are at once handsome and imposing. The wood-cuts are, many of them, exceedingly curious and amusing. The very first letter is a good prelude to the graphic embellishments in the volume. It is thus:



The title is 'Le recueil des hystoires troyēnes cōtenant troys liures.' The contents of the three books are briefly specified in seven lines

below. On the recto of the following, is one of the most splendid ornamental pages with which I am acquainted. It is surrounded by a border (of the missal kind) exhibiting the following initial letter, of a very different cast of character, within the same border—as attached to the first word of the prologue.



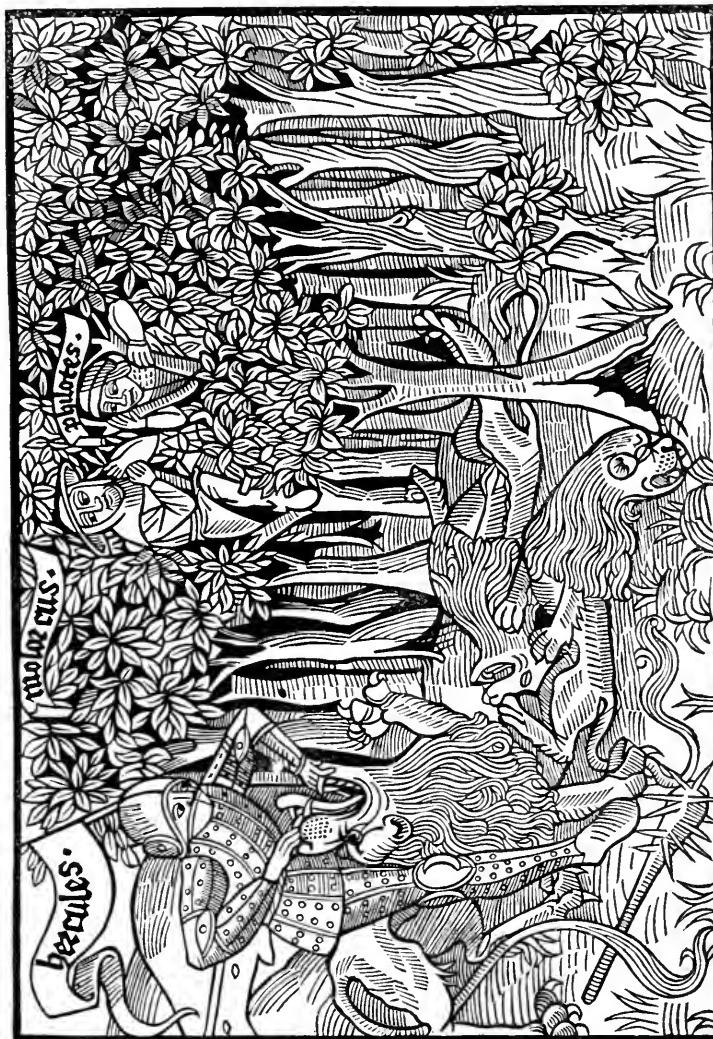
The reader shall now be gratified with a specimen or two of a different description—from the cuts. Perhaps few are more remarkable than that which exhibits Jupiter, like an itinerant pedlar, approaching the castle where Danaë is confined. The original runs thus: ‘*Comment Jupiter en guise de messagier a tout plusieurs royaux vint la seconde fois veoir la belle Danaë : et comment il parla et se demonstra a elle.*’  
*Sign. f iii, rev.*



The punishment for Danaë's infidelity is represented in the following most singular wood-cut—preceded by a title: ‘*Comment le Acrisius quant il reit sa fille Danes grosse il l'eurya en exil et la mist en la mer a tout vng petit vaisseau et la fist mener en la haulte mer a lauanture de fortune.*’



On the recto of the leaf immediately following the conclusion of the first book, there is a very large wood-cut, upwards of nine inches long, and seven wide, of the storming of ' *Troye la grande*.' Hercules and Theseus seem to be laying about them, in all directions, in a most furious manner ; while a troop of ' *Laomedon Roy*' seems in reserve in the back ground. The reverse is blank. The opening of the second book affords the following terrific representation of ' *Commēt Hercules combatit contre trois lyons en la forest de nemee si les tua et en print les peaulx*' Sign. A(i)—second set.



Had Caxton's book been embellished with similar engravings, it would have been inestimable, in the opinion of the curious graphic collector. A different style of art is observable in the following—which is attached to another cut,\* of about the same dimensions, too large (together) to be introduced in these pages. The titular prefix tells us

\* Representing Pirithous, Theseus, and Seeres: of precisely the same dimensions.

*Comment Cerberus† rauit Proserpine au saillir denfer pource que  
Orpheus regarda derriere luy : Et comment Orpheus retourna audit enfer  
pour la rauoir mais Pluto la retint a force.*



It remains only to add the colophon; observing that the subjoined device is the same as what appears at page 216, ante.

**Finiſt le recueil des histoires de troyes contenant  
la genealogie d'icelle : ensembles les glorieuses prou-  
esses forces & vaillances de Hercules. Et aussi les trois  
deſtructions et reedifications de la dicte cite faictes  
par le dit preu Hercules comme par les gregois.  
Imprime a Lyon le dixiesme iour doctobre Lan mil  
quatre cens quatre vings et dix.**

A large wood-cut, representing the Grecians descending from the

† Cerberus is always represented by the figure of an old man.

wooden horse to sack the city of Troy, concludes the work. There are two sets of signatures. The first, *a* to *m*, runs thus: *a, b*, in eights; *c, d, e, f*, in sixes; *ff*, eight; to *k*, in eights: *k* and *l*, sixes: *m* eight. Then *A* to *O* in eights: *P, Q*, in sixes: *R* in eight—comprehending the large wood-cut and a blank leaf. Although I suspect the present copy to have been slightly washed, it is nevertheless in a most desirable state for amplitude of margin: full of rough leaves. It is beautifully bound in red morocco by C. Lewis.

**1245. REGIMINE (DE) SANITATIS.** *Printed by Dominicus de Lapis. 1477. Quarto.*

This work seems to comprise the treatises of Benedictus de Nursia, physician to the then Duke of Milan, and Tadeus de Florentia. The letter and the printing are rather barbarous, but the page is not inelegantly set up. The signatures are most unskillfully introduced. Indeed I am persuaded they are executed by the hand, in printing ink. They run in eights; but no letter is printed after *m*. On the reverse of the last leaf but one, is the colophon thus :

Tractatus quidam de regimine sanitatis: opera & industria Dominici de Lapis. impendio tamen Sigismundi a libris ciuis atq; liberarii Bononensis feliciter finiunt.

Anno. D. M. CCCC. lxxvii

The register is on the opposite page, and last leaf. In the whole, 140 leaves. In calf binding, with gilt leaves.

**1246. REGIOMONTANI EPHEMERIS.** *Printed in 1474. Quarto.*

The printing of this volume, at the period above mentioned, must have been attended with infinite trouble, and no little expense. It is entirely filled with tables, and the book contains not fewer than 229 leaves.\* An explanatory address occupies the recto and reverse of the first leaf. The table, or series of lunar observations, commences with the year 1475, and extends to 1506. On the reverse of the last leaf

\* From this number must be deducted nine leaves of old ms. gratuitously introduced.

we read the following imprint—as I conceive the word ‘Explicitum’ to be here synonymous with ‘ Impressum.’

EXPLICITVM HOC OPVS  
ANNO CHRISTI DOMINI  
MCCCCLXXIII  
DVCTV IOANNIS  
DE MONTE REGIO

Upon the whole, a desirable copy; in dark blue morocco binding.

**1247. REGIOMONTANI CALENDARIUM.** *Printed by Ratdolt, &c. Venice. 1476. Folio.*

I have given so full and particular an account of a supposed previous impression of this work (see *Bibl. Spencer.* vol. iv. p. 463) that it will be here only necessary to observe, that, the edition before us is very elegantly printed, and that the title page, surrounded by a tasteful wood-cut border, presents us with the author and printer of the work, thus:

Aureus hic liber est: non est preciosior ulla  
Gēma Kalendario: quod docet istud opus.  
Aureus hic numerus: lunę solisq; labores  
Monstrantur facile: Cunctaq; signa poli:  
Quotq; sub hoc libro terre per longa regantur  
Tempora: quisq; dies: mensis: & annus erit.  
Scitur in instanti quecunq; sit hora diei.  
Hunc cernat astrologus qui uelit esse cito.  
Hoc Ioannes opus regio de monte probatum  
Composuit: tota notus in italia.  
Quod ueneta impressum fuit in tellure per illos  
Inferius quorum nomina picta loco.

. 1476 .

Bernardus pictor de Augusta  
Petrus loslein de Langencen  
Erhardus ratdolt di Augusta

The three latter lines are printed in red. In the whole, 30 leaves, without numerals, signatures, or catchwords: with ten pages of wood-cuts of the eclipses of the Sun and Moon. The initial capital letters are of wood, and very ornamental; and both paper and type are in the usually excellent condition of the works from the press of Ratdolt, &c. This is a sound and desirable copy, from the Apponi collection. Bound in *russia*.

**1248. RODERICI SANTII: HISTORIA HISPANICA.**  
*Printed by Ulric Han. Without Date. Quarto.*

The contents of this work are best gathered from the title, which is thus—printed in 17 lines of red in the original. ‘*Incipit compendiosa historia hispanica. In qua agitur de eius situ et descriptione: salubritate ac ubertate: gentisque humanitate: et ad religionis cultum pietate: cæterisq; eiusdem regionis laudibus. Demum de Gothorum, Vandalarum: & cæterorum ad Hispanias accedētium origine & in Hispania regnantium antiquitate. Necnon de regnorum erection: regumque successione: ac claris illorum successibus. Tandem pro ampliore historiæ ornatu inter ipsa hispanica gesta inscruntur breui Priscorum Romanorum: Grecorum: et aliorum exterorum antiquorum clarissima gesta: dicta: & insignia documenta ad cuiusvis principiantis: potentis: seu nobilis: ac priuati hominis instructionem edita: a Roderico Santii utriusque iuris ac artium professore Episcopo Palentino Hispano Sanc-tissimi domini nostri domini Pauli Pontificis Maximi in Castro suo Sancti Angeli de Vrbe Romana Prefecto.*’ Fifteen lines are below. A full page has 33 lines. There are neither numerals, signatures, nor catchwords. On the recto of the 180th leaf is the colophon, thus:

De mandato. R. P. D. Roderici Episcopi  
 Palentini auctoris huius libri. Ego Vdalri-  
 cus Gallus sine calamo aut pennis eundem  
 librum impressi.

The reverse is blank. A table of 13 leaves follows, and concludes the volume. The present is a very sound (though perhaps cropt) copy, with the exception of a few leaves of the table. It is bound in red morocco, by Hering.

## 1249. RODERICUS ZAMORENSIS. SPECULUM VITÆ.

*Printed by Ginther Zainer, at Augsbourg. 1471.  
Folio.*

A title, in seven lines, precedes the address to Pope Paul II. A full page has 36 lines. There are neither numerals, signatures, nor catch-words: but prefixes to every chapter as well as a table of chapters. The text begins on the recto of the 8th leaf. On the reverse of the 125th leaf, from the beginning of the volume, is the colophon—in 10 lines. From these it will be only necessary to extract the latter half:

- - - - - a Ginthero zainer ex Neutlingen  
cuii progenito. vrbe aut̄ cōmorenti Augustensi: arte  
impressoria in mediū feliciter deditus: Anno a partu  
virginis salutifero Milegimo quadringtonesimo sep-  
tuagesimoprimo: pdus vero Januarias tertio.

A table of three leaves terminates the volume. This large and beautiful copy, once in the Eichstadt, and afterwards in the Augsbourg, collection (in which latter it became a duplicate) is neatly bound in russia by Hering.

1250. RODERICI SANCTII. IDEM OPUS. *Printed  
by Christopher Beyam. Without Date. Folio.*

The date of this impression is purely conjectural; but it is in all probability before the year 1472. It is certainly among the rarest of the earlier editions of the work, and occurs in very few collections. It commences with three leaves of a table. On the recto of the 4th leaf the address of the author to Pope Paul II. commences, and terminates on the reverse of the following leaf. This is succeeded by a preface of three pages and a half. Then nine pages of the heads of the chapters in the several books of the work. On the recto of the 12th leaf from the beginning, the text of the work commences, and concludes on the recto of the 134th and last leaf, with the following subscription:

Edidit hoc lingue clarissima norma latine.  
Excelsi ingenii uir Rodericus opus.

Qui Rome angelica est custos bene fidus in arce  
 Sub Pauli ueneti nomine pontificis.  
 Claret in italici zamorensis episcopus ausis.  
 Eloquii. it superos gloria parta uiri.  
 Hoc beyamus opus pressit Christoforus altum.  
 Immensis titulis estat origo sua.

The present therefore is one of the books separately printed by Beyam; as his associate Glim had previously executed a Boetius (see p. 78, ante) before him. A specimen of their united labours is found in the *Manipulus Curatorum*: vide p. 141. The present copy, with the exception of a few leaves written upon in the margins, is in a sound and desirable condition. It is bound in pale russia by C. Lewis.

**1251. SALICETO GUIELM. DE. DE SALUTE COR-  
PORIS, &c. *Without Name of Printer, Place,  
or Date.* Folio.**

I consider the present volume to be among the typographical curiosities of this library. It contains opuscula by several authors, which will be immediately noticed. But on comparison of the type with that of the *Speculum Humanæ Salvationis*, vulgarly supposed to be printed with wooden blocks, I find the forms, both of the capital and lower-case letters, to be precisely of the same character with that work; and in all probability this volume is a production of some Low country press. It must be added, however, that *both* founts of letters are much larger than those in the *Speculum*; but that they were cast by the same type-founder, is, I think, almost indisputable. The work of G. de Saliceto, *de Salute Corporis*, terminates on the reverse of the 7th leaf. Then follows CARDINAL DE TURRECREMATA's work, entitled *Salus Animæ*; which ends on the recto of the fourth following sheet; or the eleventh from the beginning of the volume. This is immediately succeeded by a work of PIUS II. 'contra luxuriosos et lascivos ad Karolum Cypriatum Tractatus de Amore'—which occupies two pages in long lines (as the preceding tracts are printed) and two pages in short lines—with excerpts from Prudentius, &c. This brings us to the 13th leaf, the reverse of which is blank.

Next follows 'Pii secundi pontificis maximi pro laude homeri,' &c. with excerpts from Virgil, and Latin metrical versions from the text of

the Greek poet: which conclude on the recto of the 21st leaf. Some prose excerpta (chiefly) follow, and conclude the volume on the recto of the 23rd and last leaf, with metrical epitaphs on some of Homer's heroes. The reverse of the last leaf is blank. This work contains neither numerals, signatures, nor catchwords. The width of the printed text, in the earlier tracts, is  $8\frac{7}{8}$  inches by  $5\frac{1}{2}$ . Nothing can exceed the internal and external beauty of this volume. It is bound in blue morocco by C. Lewis.

1252. **SALLUSTIUS.** [ORATIONES EXCERPTÆ A SALLUSTIO]. *Without Name of Printer, Place, or Date.* Quarto.

On the recto of the first leaf, signature *a*, we read the title thus :

**Ex libris historiarū. C. Crispi Salustij.**  
**Oratio Lepidi consulis ad. N. P.**

There are 21 lines below. A full page has 24 lines. The signatures run, *a* 8, with a blank leaf—*b* 8, *c* 9, and *d* 8, including a blank leaf. On the reverse of *d viij*, is the imprint thus :

**Christe de⁹ uere sancte genitricis amore.**  
**Corporis ac anime sit tibi cura mee.**  
**Hostis ab insidijs cūctis hac nocte tuere.**  
**Peccauit fateor tu miserere mei.**

The type is precisely that of Schallus in his Eusebii Historia Ecclesiastica : see *Bibl. Spencer.* vol. iii. p. 309. The present copy is as clean as it is large—with uncut edges. Bound by C. Lewis, in orange coloured morocco.

1253. **DE SANGUINE CHRISTI.** (*Printed by J. P. De Lignamine*). *Without Date.* Folio.

Although this impression be destitute of the name of the printer, there can be no doubt of its having been executed by J. P. de Lignamine. It begins on the recto of the first leaf, and concludes with a register, on the reverse of the 192d and last leaf, beneath which we read the words

GOD  
. AL.

as to the subscription of the Soubiaco edition of *St. Austin De Civ. Dei* of 1467: see *Bibl. Spencer.* vol. i. p. 169. There are neither numerals, signatures, nor catchwords. A full page contains 29 lines. The present is a sound, desirable copy; in old yellow morocco binding.

**1254. SAXOFERRATO BARTHOLOMÆUS DE. AUREÆ  
QUÆSTIONES.** *Printed by Vindelin de Spira.  
Without Date.* Folio.

This fine volume is printed in double columns, in the style of typographical splendor which distinguishes the *Singularia De Urbe* of *LUNOVICUS PONTANUS*; described at page 236, ante. There are neither numerals, signatures, nor catchwords. A full page has 50 lines. The prefix to the first column is thus:

He sunt auree questioēs disputate  
p Bar. de saxoferrato.

On the reverse of the 45th and last leaf, is the following colophon:

Expliciūt disputationes dñi Bar. de  
saxo ferrato legū interpretis & sunt  
numero. xvij

Imp̄ssū formis iustoq; nitore coruscās  
Hoc Vindelinus cōdedit artis opus.

The present large copy is handsomely bound in russia by Hering.

**1255. SCOTI QUÆSTIONES, &c.** *Printed by Vindelin de Spira.  
Without Date.* Quarto.

This barbarously printed, but rather singular volume, has been slightly noticed in the *Bibliogr. Decameron*, vol. i. p. 396-7. The type of it, which is roman, presents us with a thin, scratchy, and irregularly-worked fount of letter; uniformly executed in double columns. The table, without signature, occupies the first 11 leaves; and from the prefix we learn that this table was the compilation ' of John de Colonia,

a German, and an erudite professor of sacred literature.' Was he the printer of that name? On the recto of *a 2*, following the table (a blank leaf in this copy intended for signature *a 1*) we read this title at the head of the first column:

Incipiunt questioes magistri Iohannis scoti abbreviate & ordinate per alphabetū sup quattuor libris sententiārū quodlibetis. q. methaphisice & de anima.

A fresh set of signatures follows, on the recto of the 8th leaf, with A 6, and *b* to *x* and *z* (omitting *y*) in tens: next, *aa* to *pp* in tens: *pp* 8, and *qq* 6. On the recto of *qq* 6, we read the following colophon:

Expliciūt. q. Io. Scoti. sup <sup>q</sup>tuor li  
bris sniaruz me<sup>ce</sup>. & de aīa. & q<sup>o</sup>dlibet  
eiusdē. im̄psse p Mḡm Vindelinū de  
Spira Laus deo

A very sound copy, in elegant calf binding by Hering.

1256. SCRUTINIUM SCRIPTURARUM. *Printed by Schallus.* 1475. Folio. 2 Vols.

The prefix to the commencement of the text informs us that this work was composed by Dom. Paulus de sancta Maria—after the additions made by him to the postils of Nicolas de Lyra, in the year 1444, and in the 81st of his age. It is printed in a full-bodied, handsome, black, gothic type; and although the present copy has suffered somewhat from the cutting of a former binder, yet is it in a very sound and desirable condition. The signatures are capriciously arranged. The first, *a*, with 10 leaves, is not designated: *b* 8, *c* 10, *d* 8, *e* 10, *f* 8, *g* 10, are all printed towards the bottom of the margin; at a distance from the text—the remainder, in eights and tens alternately, are introduced in the usual place beneath the text. The first volume concludes on the reverse of *r* 7, the 8th leaf being blank. The second volume, or part, begins on *A* (1) and extends to *L* 9, in tens and eights alternately: a blank leaf forming *L* 10. On the recto of *L* 9, is the colophon, thus:

Eterne laudes sint regi. luce superna  
 Qui dedit hoc cunctis. quod referatur opus.  
 Hoc indeorum pandens enigmata. & artes  
 Mēntis aberrantum diluit omne malum.  
 Tempore quo gaudet Lodouico principe Mantos  
 Facta vigent eius splendida per Latium.  
 Hoc opus impresit rerum scrutinia Schallus  
 Johannes doctor artis Apolline.  
 Anno domini Milleſimo  
 quadringentesimoſep-  
 tuagesimoquinto.

Consult the note in *Bibl. Spen.* vol. iii. p. 309. The last leaves of the second volume are a little wormed. In old blue morocco binding.

**1257. SCRUTINIUM SCRIPTURARUM. Printed by  
Ulic Han. Without Date. Folio.**

It is possible that this impression may have been executed before the preceding; but I have assigned to it the present place, as it is printed in the large roman type of Ulric Han. A full page (which rarely occurs) has 34 lines. The work is carried on in the form of a dialogue between Saulus and Paulus—each of which names is printed in the large lower case gothic of the printer: though a little beyond half of the work the dialogue is conducted between Discipulus and Magister. On the recto of the 288th and last leaf, is the colophon, thus—beneath the fourth line of text—

Anser Tarpeii custos Iouis: unde: q̄ alis  
 Constreperes: Gallus decidit: ulti adest:  
 Vdalricus Gallus: ne quē poscantur in usum  
 Edocuit pennis nil opus esse tuis.  
 Imprimit ille die: quantum non scribitur anno:  
 Ingenio: haud noceas: omnia uincit homo:

The present is a sound desirable copy: most tastefully bound in dark blue morocco by Lewis.

1258. SCHWARTZ STELLA MESCHIAH. *Printed by Fyner at Eslingen.* 1477. Quarto.

The ms. note prefixed to this copy is worth transcribing: 'Pertinet hoc rarissimum opus ad prima Antijudaica scripta. In fine presentis editionis annexatur Alphabetum Hebraicum literis hebraicis una cum præceptis hebraica recte legendi, germanicis expressis, sed Vocibus et phrasibus hebraicis per typos itidem hebreos subinde intermixtis. Überior notitia de hâc editione invenitur in I. C. Wolfii *Bibl. Hebr.* pt. iv. p. 525.' That this volume is both curious and rare is unquestionable. On the reverse of the first leaf is a spirited wood-cut of three Christians conversing with three Jews. The mild expression of the former, and the snarling cast of countenance given to the latter, is not a little striking and happy—considering the rude state of the art of engraving at this period. The German text begins on the recto of the ensuing leaf—presenting us, at bottom, with the following specimen of mingling the German and Hebrew languages.

vnd ic wert sie bewaren	vnd werd sie wircken	wan   das   ist eure weisheit
Uſchmartem.	vahasitem	ki hi hochmâthem.
vnd eure kunst	ij n den augen	der vâlcker
vbin aſchem	le hene	ha hammim
	&c. &c. &c.	

On the reverse of the 234th leaf, the cut, before described, is repeated. On the reverse of the 280th is rather a spiritedly executed cut of Christ's public entry into Jerusalem. On the reverse of the 308th leaf is a subscription of 14 lines, wherein we learn the author's name, thus:

mit hilf gotes von Bruder Peter schwartz  
prediger ordens.

Then follows the Hebrew alphabet before mentioned—succeeded by other Hebraic pages: in the whole, six leaves. We lose sight again of the Hebrew character, and six more leaves conclude the volume. On the recto of this last leaf is the colophon, thus:

Das buch hat gedruckt vnd volendt Con-  
radus feyner vñ Gerhausen in der keypserlichen

stat Eszling an sant Thomas abent als man tze  
let vō cristi gepurdt Tausent vierhundert vnd  
siben vnd libentzigm̄ Jar.

Explicit Stella M̄eschiah.

The reverse is blank. In the whole, 320 leaves : without signatures, numerals, and catchwords. The type, both large and small, is wholly unlike any I have seen from the press of Fyner : indeed the larger letter resembles that of Bämler of Augsbourg. This copy, although I suspect it to be much cut, is in a very sound and desirable condition. The paper is of admirable texture. Recently bound in blue morocco by C. Lewis.

1259. SEDULIUS ET PRUDENTIUS. *Printed by Le Signerre, at Milan. Without Date. Duodecimo.*

This copy is desirable, inasmuch as it is printed UPON VELLUM ; and presents us, in the illuminated title page, with rather an elegant specimen of art. The introductory address of Parrhasius to Michael Riccius is dated Milan, 1501. The impression cannot probably be later than 1502. On the recto of P iij, is the colophon :

Impressum Mi' sumptibus Iani : & Catelliani  
Cottæ : dexteritate Guillelmor le signerre fratr.

The signatures run in eights. The device of the printer may be seen in the *Bibl. Spencer.* vol. i. p. 249. Of Sedulius, the edition contains only the 'Carmen paschale:' of Prudentius, the Poemata. A very desirable copy in blue morocco binding.

1260. SENECÆ TRAGŒDIAE. *Printed by Capcasa.*  
*Venice. 1493. Folio.*

With the Commentary of Gellius Bernardinus Marmita. Three leaves, containing preliminary matter, of which the first is marked A ii, (the previous one being blank) precede the text of the tragedian ; which commences on a i. All the signatures, from a to z, inclusively, run in sixes, with the exception of the first two, a and b, which are in eights. After z comes &, in fours : on the recto of the fourth of which is the colophon, thus :

Venetiis per Matheū Capcasam parmensem. Mcccclxxxiii.  
die. xviii. iulii

The register is beneath. This is a cropt and slightly soiled copy, but is a desirable edition. In russet binding.

1261. SENECA. DE REMEDIIS FORTUITORUM.

*Without Name of Printer, Place, or Date.*

Quarto.

On the recto of *a i*, we learn, from the prefix, that this book was composed by 'Seneca nobilissimus orator ad Gallionem amicum suum contra omnes impetus et machiamenta fortune.' Below: 'Incipit liber Senice de remedij fortuitorum.' The signatures run in eights. On the reverse of *d vii*, is the following subscription—rather curious—and deserving of a reprint:

Architrenius libro secūdo in fine in  
laudem ciuitatis parisiensis hec  
Exoritur tandem locus. altera regia phebi  
Parisius. circa viris. crisea metallis  
Greca libris. indea studijs romana poetis  
Actrica philosophis. mundi rosa. balsa<sup>9</sup> orbis  
Sidonis ornatu sua mensis et sua potu  
Dives agris secunda mero. mansueta coloris  
Melles ferax. inoperta rubis nemerosa racemis  
Plena feris piscosa lacu volucrosa fluentis  
Munda domo fortis doño. pia regibus. aura  
Dulcis. amena situ. bō quolibet oē venustū  
Oē bonum si sola bonis fortuna faueret.

The following leaf is blank. This type resembles a good deal that of John de Westphalia of Louvain. The present beautiful copy (obtained from Professor May at Augsbourg) is bound in yellow calf, with gilt, leaves, by C. Lewis.

1262. SERMONES I. CARTHUSIENSIS, &c. *Without Name of Printer, Place, or Date.* Folio.

This uncouthly printed volume, executed in the same type as the *Gesta Christi*, of which a fac-simile is given in *Bibl. Spencer.* vol. iii. p. 338, contains, as well 'the Discourses of James, Vicar of a Carthusian monastery, situated in the outskirts of Erfurdt,' as the 'Collecta ex predicata de passione Dni,' &c. by Nicolas Dynckelspuel. It is printed throughout in double columns. The signatures, in eights, after *q*, are designated only by the letter *i*—in eight gatherings—when we come to *A. i.*, running to *H vj*—each in eights, with the exception of *H*, which has only six; and where the first mentioned work ends. The 'Collecta' of Dynckelspuel commence with a fresh set of signatures on *a. i. to f*, in eights—*f* having only *vj*—on the recto of the sixth leaf of which signature, is the following colophon:

Expliciunt collecta & p̄dicata  
de passione dñi nr̄i ih'u x̄pi p̄  
egregiū excellentēq; virū Sa  
cre theologie doctorē eximiū  
magistrum Nicolaum dynck=  
elspuel.

The present is, upon the whole, a desirable copy: in old calf binding.

1263. STRABO. Latinè. *Printed by Vindelin de Spira.* 1472. Folio.

We have here a magnificent specimen of the press of Vindelin de Spira. A wide page, with 51 lines in a full page, ample margins, and 217 leaves, may give the notion of a volume of no ordinary dimensions. It seems to be a reprint of the previous edition (in 1469) by Sweynheym and Pannartz. On the recto of the 217th and last leaf, is a sort of register, with the following imprint beneath:

Anno Domini . M. CCCC. Lxxii.

R. zouenzonius poeta: Reuerendissimo. d.

Iacobo zeno Episcopo patauino.

Orbis noscere lector uniuersi  
 Si tractus cupis: hos emas libellos  
 Strabonis: tibi nomine dicatos  
 Zeni presulis optimi sacriq;  
 Quo nil doctius Eruditiusq;  
 Nunc antenorei uidere penates:  
 Impressos digitis uidelianis.\*

The present is, upon the whole, a sound and desirable copy: in  
 russia binding. It formerly belonged to Archbishop Newcome, as his  
 autograph testifies.

**1264. SUISETH ANGLICI CALCULATIONES.** *Printed  
 by F. Gyrardengus. Papia. 1498. Folio.*

Of the author of this very ingenious and scientific work, which we  
 may claim with pride as the production of a countryman, see Leland,  
 Bale, and Tanner.† The title, as above, is on the recto of the first leaf,  
 in large lower case gothic type. The address of the editor, I. Tol-  
 lentinus, to Ambrosius Rosatus, is on the reverse. The text is printed  
 throughout in a small, close, elegant gothic type, in double columns,  
 upon signatures *a* to *n*: *a* in ten, and the rest in six leaves, with the  
 exception of *n*, which has only four. On the recto of *n ij*, is the  
 colophon, thus:

*Subtilissimi doctoris anglici Suiseth cal-  
 culationuz liber: Peregregium artium et me-  
 dicine doctorē magistrum Joannē tollentinuz  
 veronensez diligētissime emendatus faciliiter  
 explicit.*

*Papie per franciscum gprardengum.*

*M. cccclxxxviii. die. iiiij. Januarij.*

Some commendatory verses are on the reverse, and the table and  
 register are on the recto of the following and last leaf. This sound  
 copy, now in russia binding, was obtained from the sale of the Apponi  
 collection at Vienna.

\* Sic.

† See the *Bull. Brit.* p. 691—where a confused and imperfect account of him occurs  
 under the names of Suineshevedus, Swinsete, Swinshead.

1265. **TABULA NOVARUM DECISIONUM.** *Printed by Ulric Han. Without Place or Date. Folio.*

One of the finest specimens in existence of the press of Ulric Han: the type being in his large or second form of character, with the first lines of the titles and of the text in the large gothic. Twenty-two leaves of a table, succeeded by a blank leaf, precede the text. From the opening of the work, we find the composition to have been undertaken and completed by **GUILHELMUS HORBOCH**, a German, between the years 1367 and 1381: ‘de mandato voluntate et unanimi cōsensu omnium dominorum meorum Coauditorum Sacri Palacii Apostolici’—are the author’s words. The work relates to ecclesiastical decisions; and is uniformly printed in long lines. On the recto of the 307th leaf of text is the colophon; beginning ‘Anser Tarpeii custos Jouis,’ &c. see *Bibl. Spencer.* vol. i. p. 347. The reverse is blank. A register occupies the following leaf. In the whole, including the blank leaf before the text, 330 leaves. The colour and soundness of the paper, as well as the amplitude of the margins, cannot be surpassed. This copy is sumptuously bound in blue morocco by Hering. It had belonged to the library of the Jesuits at Augsbourg.

1266. **TACITUS.** *Printed by Philip Pinci, at Venice. 1497. Folio.*

‘Cornelij Taciti Historiæ Augustæ.’ This title is on the recto of *a*: the reverse is blank. The signatures run in eights as far as *n*, which has 9 leaves: on the recto of the 9th of which is the colophon of the Augustan Historians—which denotes its being printed on the xxij. March, 1497: at the expense of the noble gentleman, Benedictus Fontana. The device of this ‘noble’ patron, which is a pun upon his name, is on the reverse. On the recto of the following leaf, *A*, the Life of Agricola begins—which occupies eight leaves. On the reverse of *A* viij. is the colophon:

Venetijs p Philippum pinci: sumptibus dñi Benedicti fountana. Anno dñi Mcccxevij die. xxij. martij.

The device of Fontana occupies the last leaf. A sound copy, in calf binding with gilt leaves.

**1267. TARDIVI BASIS GRAMMATICES.** *Without Name of Printer, Place, or Date.* Quarto.

The present is a beautiful copy of a rare little quarto volume, printed in the same types with which the *Petrarch De Rem. Utrius Fort.* (see p. 227, ante) is executed. It commences thus :

**Guillermus tardivii aniciensis karolo. ma  
riete parisiensi litterarū amore optat.**

Below are 25 lines. A full page contains 28 lines. The impression is destitute of numerals, signatures, and catchwords. On the reverse of the 24th and last leaf is the subscription, thus :

**Guillerimi tardivii aniciensis sup eiusdē  
basi grāmatice cōmentarium finit.**

It should be remarked, however, that this commentary *begins* on the 18th leaf. This very desirable copy is bound in olive-coloured morocco.

**1268. TERENTIUS.** *Printed by Ulric Han.* *Without Date.* Folio.

This is an edition of the extremest rarity; being almost unknown to bibliographers. But as it is executed in the larger type of Ulric Han, I conceive it to be not only a copy of his own previous edition (executed in the smaller character\*) but to be posterior to the admitted editio princeps from the press of Mentelin. The first leaf contains a brief life of Terence and the argument of the *Andria*: both of which are omitted in the edition of Mentelin. But the text, afterwards, seems to be alike in both impressions. The present edition is executed in long lines, without numerals, signatures, or catchwords: a full page having 33 lines. The text ends on the recto of the 90th and last leaf, thus :

Caliopius recensui. Finis Terentii Aphricani.

\* Mr. Bernart, at Munich, told me that Count d'Elci was in possession of a copy of this edition of Ulric Han, printed in the smaller character, which had been formerly in the public library there; but, under the auspices of Baron Aretin, had been exchanged for some other book—certainly much below the value of it.

The reverse is blank. This copy is in some parts in tender condition, but in every respect a great acquisition to the series of early editions of Terence in this library. It is in foreign binding, red morocco, and was procured for his Lordship by Mr. Horn.

**1269. TERENTIUS.** *Printed by J. de Reno. In Sancto Vrsio. 1475. Folio.*

We have here a fine large margined copy (printed upon indifferent paper) of a very rare impression of Terence. The characters strongly resemble those of Rugerius and Bertochus in the *Manilius* of 1474: see the *Bibl. Spencer*. vol. ii. p. 162. The text is printed with an attention to the metre. There are neither catchwords, numerals, nor signatures; though the copy under description, like that examined by Mr. Brunet in the library of St. Genevieve, has signatures, at a great distance from the text, evidently an *after process* by the hand—so that copies may be found (as M. Brunet observes) without them. In the whole, there are 104 leaves, including the two preliminary leaves of the life of Terence, &c. On the reverse of the 104th leaf, without any space, the colophon follows the text, thus:

M.CCCC.LXXV. In Sancto Vrsio. Vincēti. district.  
Iohannes De Reno Impressit. Die Vltimo Aprilis. FINIS.

Bound in white foreign calf, not inelegantly.

**1270. TERENTIUS. CUM COMMENT. DONATI.** *Printed by Nicolaus Girardengus. Venice. 1479. Folio.*

The first leaf (*a 1*) is blank. The life of Terence concludes on the recto of *a 5*. The text of the poet begins on *a 6*. From the register at the end of the volume the signatures appear to run thus: A, D, in eights: (though A in fact has nine printed leaves) E, F, G, in sixes: H, eight: I, K, L, in sixes: M, four: MM, to R, in eights: R, six: S, eight: T, six: V, X, eights: Y and Z, sixes: & eight. On the reverse of *& viij*, is the colophon thus:

Impræssum Venetiis. per Nicolaum girardengum :  
recognitūq; p. Magistrū Franciscū dianā sub Anno  
Dñi M.CCCC.LXXVIII. die. XV. Decembris

The register occupies the last leaf. This is a sound copy, but dis-

coloured, and in many places not free from soil. In old red morocco binding.

**1271. TESTAMENT (NOUUEAU).** *Printed at Lyons by Bartholomew Buyer. Without Date.* Folio.

FIRST EDITION of the FRENCH VERSION of the New Testament; and executed in the large coarse gothic type of the *Legende Dorée* (see *Bibl. Spencer.* vol. iv. p. 523) by the same printer. It is printed in double columns, without signatures, numerals, or catchwords; having running titles in gothic capitals. Twenty leaves of a table precede the commencement of the text, and the last reference in the table is to the iiiclxxxiiird (283rd) leaf. A full column contains 29 lines. On the recto of the 302d and last leaf, we read the colophon thus :

¶y finist l'apocalipse et  
samblablement le nouveau  
testament veu et corige p  
venerables personnes freres  
iulien macho et pierre far  
get docteurs in theologie de  
l'ordre des augustins de lyo  
sus le rosne Imprime en la  
dicté ville de Lyon par Bar  
tholomieu buyer citoien du  
dit lion.

The paper is of an excellent texture; and the present copy, though diminished in size to a quarto, is very fair, sound, and desirable.\* Elegantly bound in blue morocco by C. Lewis.

\* In Normandy I purchased a copy of this edition, in the original boards, quite large, and perfect. It is now in the possession of Messrs. Arch, booksellers.

**1272. THERENCE EN FRĀCOIS. PROSE ET RIME,  
AUECQUES LATIN. Printed by Verard. Without  
Date. Folio.**

A magnificent, curious, and desirable volume: full of wood-cut embellishments, which seem to have found their way into innumerable subsequent publications, in works of all descriptions and characters: especially of ballad poetry. The second and third large wood-cuts are of an uncommon character for Parisian art. The very first figure, on folio vi. recto, may be found in the *Typog. Antiq.* vol. ii. p. 534, as used by Pynson—and the very last figure, on the recto of CCCLxxxijj. may be found in the same page of the same work. In the whole, CCCLxxxv. leaves. The imprint in seven lines is on the recto of this last leaf, and Verard's device on the reverse. The present beautiful copy, obtained of Mr. Triphook, is magnificently bound by Hering in stamp'd ornamented russia.

**1273. TRACTATUS MALEFICIORUM. Printed by  
Petrus Adam, at Mantua. 1472. Folio.**

The author is 'ANGELUS DE GAMBILIONIBUS, Juris Utriusque Doctor cum omnibus additionibus Novissimē per ipsum factis post Compilacionem hujus aurei ac preciosissimi operis.' It is printed in double columns, throughout: without numerals, signatures, or catchwords. There are 51 lines in a full page. In the whole, 106 leaves. On the reverse of the last leaf is the colophon, thus:

Petrus adā mātus opus hoc imp̄ssit ī urbe  
Illic nullus eo scripserat ere prius.

M. CCCC. LXXII.

Petrus Adam is the same as Petrus Adam de Michaelibus—apparently the first printer at Mantua; and the types of this finely printed volume are precisely similar to those of the Decameron of Boccaccio of the same date, executed by the same printer: of which latter his Lordship possesses an imperfect copy, but of which I saw a perfect copy in the public library of Paris and of Nuremberg. Panzer, vol. ii. p. 3, no. 2. arranges this as the second production of the Mantua press: that of the Boccaccio being the first. This large and desirable volume was obtained from the monastic library of St. Peter's at Salzburg; and has been recently and handsomely bound by Hering in russia.

1274. TRACTATUS PROCURATORIS, &c. *Printed*  
*by Guldinbeck.* 1475. Quarto.

This is one of the most curious little tracts ever printed by Guldinbeck; whose press seems to have been chiefly exercised in the publication of fugitive pieces. The title and commencement (from which the reader may guess at the contents) are thus:

Tractat⁹ procuratoris editus sub  
 noīe dyaboli qñ peciit iustitiam  
 corā deo & beata virgo Maria se  
 opposuit contra iñm & obtinuit  
 necnon obmutuit pugna contra  
 genus humanum

a Cessit Ascaron ad oīpotentis dei  
 presenciam & ait Creator omniꝝ  
 vbiq; iusticia xī. q. III. scdm & c.  
 custodi de peni. dis. III. c. sunt plures. Ego  
 sum procurator totius nequitie infernalis  
 placeat iusticie dignitator me audire iuxta  
 legem proxime. ff. de hiis que in testa. dñē.  
 &c. &c. &c.

This reminds us something of the process of Belial, &c. see *Bibl. Spencer.* vol. iii. p. 182. This little tract, without numerals, signatures, or catchwords, concludes at the bottom of the 14th leaf with the following colophon:

¶ Fit⁹ & im̄pss⁹ ē pñs iste tractat⁹ p mḡm  
 Bartho⁹ Guldibek. de sultz Anno Iubilei  
 M. cccc. lxxv. die v'o lune viñlicꝝ xī Septē.

There is bound, with this tract, and printed by the same printer, without date, the oration of Ambrosius de Cora, ' De Iohannis Apostoli & Evangeliste laudibus. Et de vite contēplatione & celsitudine,' &c. in seven leaves. This copy is neatly bound in red morocco.

1275. TRASTULLO DA FAR RIDERE. *Without Date,*  
*Place, or Name of Printer.* Quarto.

The whole title of the work is at the top of the first page, thus :

Trastullo delle Donne da far ridere Com-  
 pilato p il culto Giouene Pier Saulo  
 Phantino de Tradotio Castello  
 de Romagna.

After a sonnet to his book, the text of the poetry begins thus :

Datime il canto e la cythra de Orpheo  
 O vui Celeste Nymphe cabelline  
 vscite fuora del antro Cypheo  
 co vostre gracie sancte alme e diuine  
 spargite in mi il liquor Calliopeo  
 che dica le delitie feminine  
 driza tu Delia nostri prieghi giusti  
 che sempre delle donne amica fusti  
 Ho tanta rabia al cor : dolor : e simania  
 che sio potesse anchio tuor il bataglio  
 come Morgante purgarei lingania  
 &c. &c. &c.

This scarce little tract, printed upon six leaves, on signature *a*, is executed in a close gothic type, in double columns—having 40 lines in a full page. From the appearance of the type, I suspect the book to have been printed at Florence; although it is not very improbable that it may be a *Venetian* production. This is a sound copy, very elegantly bound in green morocco by Lewis.

1276. TRITHEMIUS. DE Scriptoribus Ecclesiasticis. *Printed at Basle, in 1494.* Folio.

This is a FIRST EDITION of a work of no despicable authority. Six leaves of introductory matter precede the text—which begins on Fol. j. The leaves are regularly numbered to the end: on the reverse of Fol.

140, is the colophon: purporting the book to be printed at Basil in 1494. A supplemental leaf, not numbered, being an apologetical epistle of Trihemius to Albert Morderer, for inserting secular with ecclesiastical writers, concludes the volume. Very neatly bound in calf, with gilt leaves, by C. Smith.

**1277. TURRECREMATA, I. DE. MEDITATIONES.**  
*Printed by Ulric Han. Rome. 1467. Folio.*

**EDITIO PRINCEPS.** The present is among the very rarest books in the world. In short, only two other copies of it are known; and of these, as well as of the present, Audifredi had never obtained a sight. It has been my good fortune to examine all three of them: one of the two others being at Nuremburg, the other at Vienna. Of these two, that at Vienna is infinitely preferable, for size and condition; but it is yet inferior, on both grounds, to the copy under description—which is in its ancient parchment coverture, and has the plates uncoloured. It formerly belonged to the well-known library of the Eichstadt monastery in Bavaria; and was obtained for his Lordship through the active exertions of Mr. A. Horn. It is doubtless among the most desirable treasures in this collection.

Having already\* described it pretty much at large, I do not know that I can adopt a better plan than transcribe that extended description in the present place: adding two fac-similes which cannot fail to be acceptable. Folio 1, recto, blank. On the reverse, beneath a cut of the *Creation* (of which De Murr has given an indifferent fac-simile) is the following title, printed in a delicate, but rather brilliant red coloured ink:

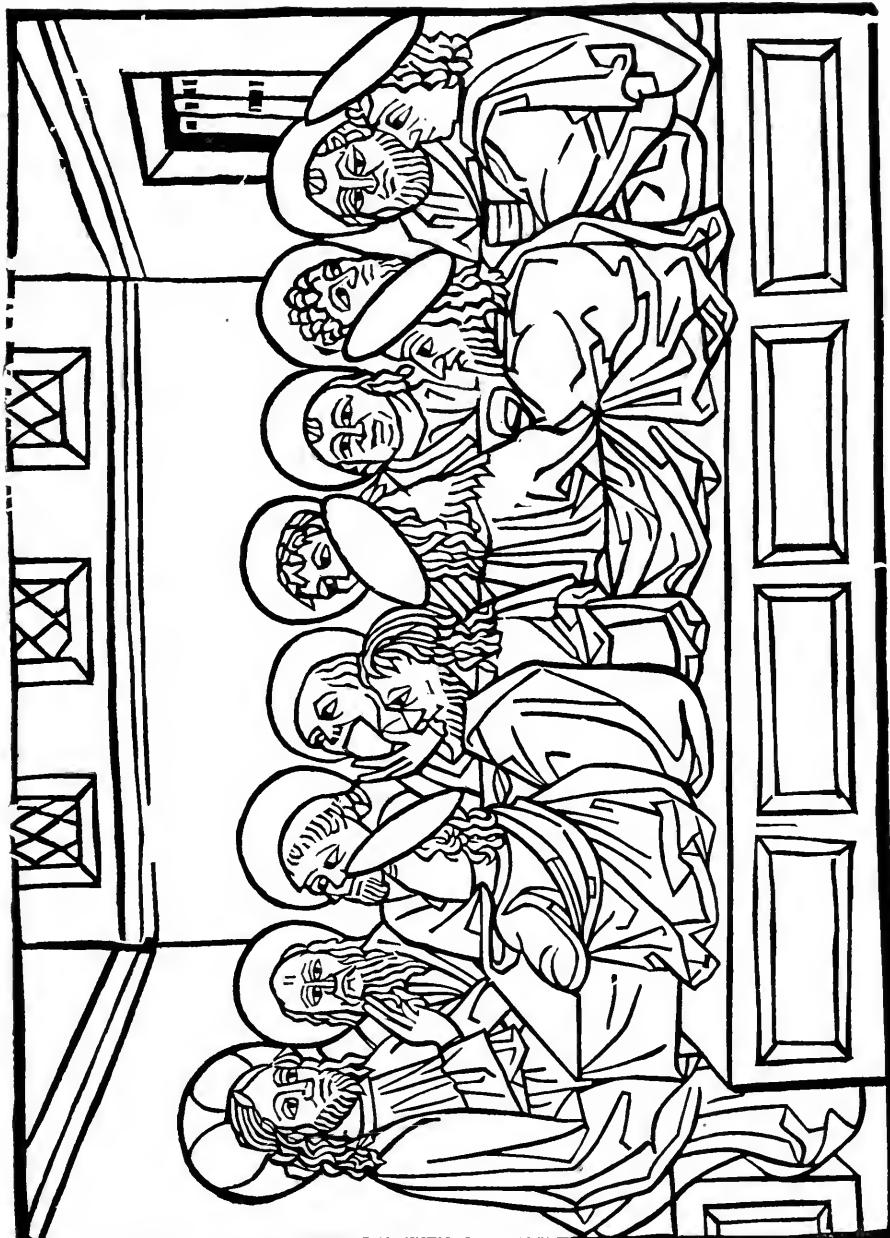
**Meditationes Neueredissimi patris dñi Johannis de  
 turrecremata Sacrosancte Romane ecclie Cardinalis po-  
 site & depicte de ipsius mandato in ecclie ambitu sc̄e ma-  
 rie de Minerua Rome.**

The first line of this title has been also copied by De Murr, but very faithlessly. There are 10 lines beneath the title. Folio 2, on the recto, are 21 lines, and one word of a 22nd line; namely, ' possit.' On the reverse, is a cut of the *Creation of Adam*, with 15 lines beneath. This cut has been copied by Numeister. Fol. 3, recto, 17 lines, and two words of the 18th. A space left for the cut of *Adam and Eve eating the forbidden fruit*. On the reverse are 32 lines. Fol. 4, recto, 24 lines.

\* See *Bibliog. Decameron*, vol. i. p. 384.

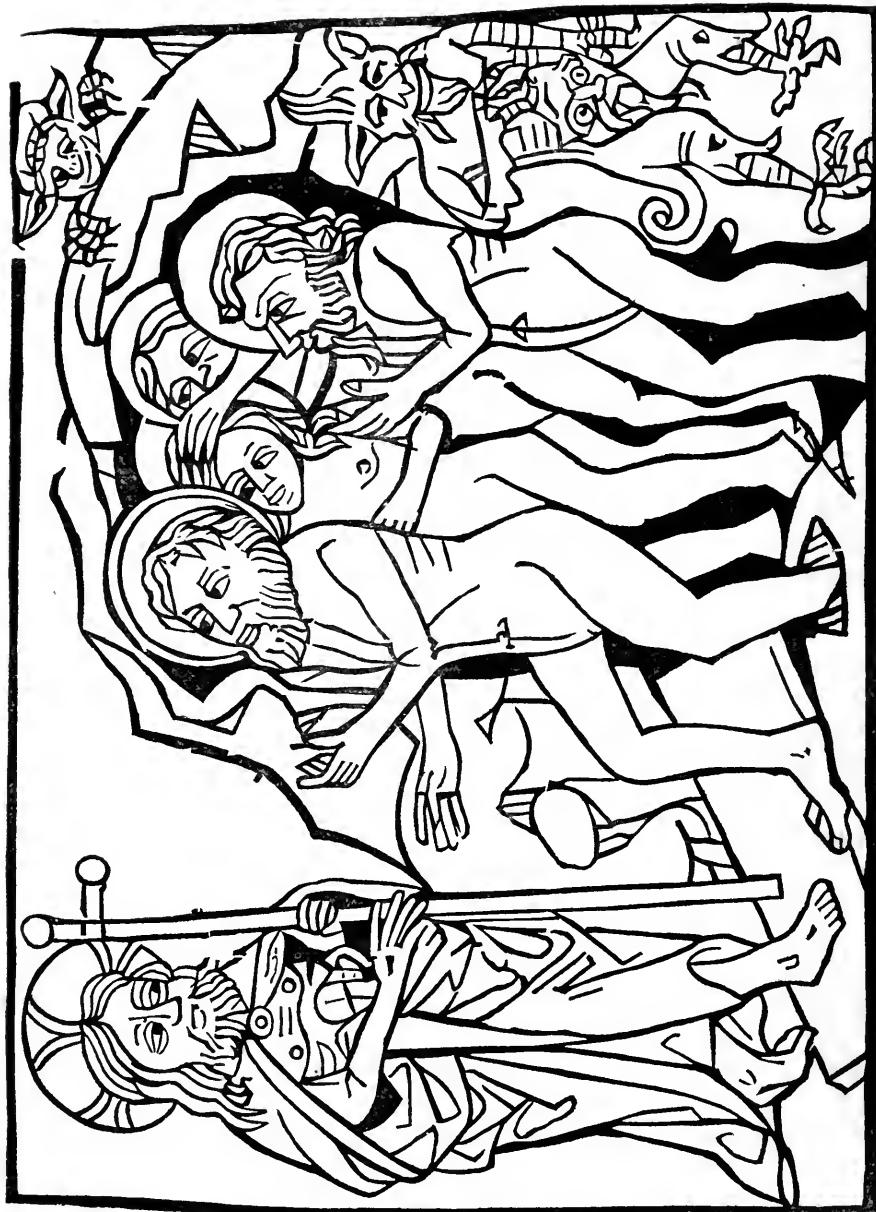
Reverse ; cut of the *Salutation*, and 15 lines beneath—cut strictly copied by Numeister. Fol. 5, recto, 24 lines, and nearly a half. Reverse ; cut of the *Nativity*, (copied by Numeister) with 15 lines beneath. Fol. 6, recto, eight lines. Reverse ; cut of the *Circumcision* (copied by Numeister) and 15 lines beneath. Fol. 7, recto, 19 lines and a half. Reverse ; cut of the *Adoration of the Magi* (copied by Numeister) with 15 lines beneath. Fol. 8, recto, 16 lines. Reverse ; cut of the *Benediction of Simeon* (copied by Numeister) with 15 lines beneath. Fol. 9, recto, 21 lines. Space for cut (*Flight into Egypt.*) Reverse, 33 lines. Fol. 10, recto, 29 lines and a half. Reverse ; cut of *Christ among the Doctors* (copied by Numeister) and 15 lines beneath. Fol. 11, recto, 21 lines, and two thirds of the 22nd. Reverse ; cut of the *Baptism of St. John* (copied, but one figure to the right of the attendant angel omitted, by Numeister ; see fac-simile in *Bibl. Spenceriana*, vol. iv. p. 41) ; there are 15 lines beneath the cut. Folio 12, recto, 20 lines and a quarter of the 21st. Reverse ; cut of the *Temptation* (copied by Numeister) with 15 lines beneath. Fol. 13, recto, eight lines and a half. Reverse ; cut of the *Delivery of the keys to St. Peter* (copied by Numeister) and 15 lines beneath. Fol. 14, recto, nearly 31 lines. Reverse ; cut of the *Transfiguration* (copied by Numeister, but with less expression and effect, especially in the centre figure) with 15 lines beneath. Fol. 15, recto, 27 lines. Reverse ; in the centre, unaccompanied by text, the cut of *Christ washing the feet of his Disciples* (copied by Numeister. Fol. 16, recto, 11 lines, and two words ('impatientiam tuam') of the 12th, belonging to the subject expressed in the preceding cut. Reverse ; cut of the *Last Supper* (copied by Numeister) of which a fac-simile is given in the **OPPOSITE PAGE**. There are 16 lines beneath. Fol. 17, recto, 33 lines. Reverse ; cut of *Christ betrayed* (copied by Numeister) beneath 15 lines. Fol. 18, recto, 16 lines. Reverse ; cut of *Christ before Caiphas*, copied (but not with fidelity, and treated with infinitely less spirit) by Numeister ; there are 15 lines beneath. Fol. 19, recto, 11 lines, and one word ('crudeli') of the 12th. Reverse ; cut of the *Crucifixion*, not strictly copied, and treated in an inferior manner (especially in the figure of St. John) by Numeister ; beneath, 15 lines. Fol. 20, recto, 31 lines, and 'ti sunt' of the 32nd. Reverse ; cut of *Mary comforted by her Associates*, copied, but with less expression, by Numeister. Beneath there are 15 lines. Fol. 21, recto, 22 lines. On the reverse is the cut of the *Descent into Hell* ;\* wholly different from what appears in Numeister's copy—as may be seen in the *Bibl. Spenceriana*, vol. iv. p. 41.

\* Of which a fac-simile is given in the **NEXT PAGE BUT ONE**.



There are 15 lines beneath this cut. Folio 92, recto, 31 lines, and one word ('Miscros') of the 32nd line. Reverse; cut of the *Resurrec-*

*tion*, essentially different from Numeister's copy; beneath, are 15 lines. Fol. 23, recto, 11 lines. Reverse; cut of *Christ discoursing with St. Peter and the Apostles*.



There are 15 lines beneath. Fol. 24, recto, nearly 22 lines. Reverse; cut of the *Ascension*, copied (not strictly, but with spirit) by Numeister, 15 lines beneath. Fol. 25, recto, 15 lines, and one word ('contende') of the 16th line. Reverse; cut of the *Descent of the Holy Ghost*, copied by Numeister, but not with the same spirit. The pavement, also, is wholly different. There are 15 lines beneath. Fol. 26, recto, nearly 15 lines. Reverse; cut of *Carrying of the Host*, copied, in rather better style, by Numeister; this cut is in the centre, without text. Fol. 27, recto, 17 lines, and two words ('effudit gentium') of the 18th line being the subject matter belonging to the preceding cut, beneath which it might have been placed; as, on the reverse of this 27th leaf, there are 32 lines without a cut. A space therefore is left on the recto of this leaf, for the cut representing *Abraham prostrating before three Angels*, copied by Numeister, but which is not here. Fol. 28, recto, 28 lines. Reverse; cut of the *Genealogical Tree of Christ*, copied by Numeister, with improvement. There is no text with the cut. Fol. 29, recto, 33 lines: containing matter belonging to the succeeding cut. Reverse; cut of *Christ appearing to St. Sixtus*, copied by Numeister for the better. Only seven lines beneath. Fol. 30, recto; cut of the *Assumption of the Virgin*, and the only cut on the recto of any leaf. This has been copied, but not strictly, by Numeister; 18 lines and a half are beneath. Reverse; the *Almighty in a Choir of Angels* (copied by Numeister) with 15 lines beneath. Fol. 31, recto, eight lines and two words ('caritatis beneficia') of the ninth line. Reverse; cut of *Christ with the Virgin in Glory*: copied, but not quite strictly, by Numeister; 15 lines are beneath. Fol. 32, recto, 29 lines. Reverse; cut of the *Office of the Mass for the Dead*; copied, but not strictly, by Numeister; 15 lines beneath. Fol. 33, recto, 13 lines and a half. Reverse; cut of the *Day of Judgment*; copied, not strictly, and perhaps improved upon, by Numeister. There are 15 lines beneath. Fol. 34, recto, 17 lines: beneath which is the colophon thus:

**Finite sunt contemplationes supradicte & con-  
tinuate fuisse p. Ulricum han Anno domi-  
ni Millesimo quadringentesimo sexagesimo sep-  
timo die ultima Decembris. I. R.**

No one has yet demonstrated for whom, or for what, the initials 'I. R.' were intended; and in the absence of all rational conjecture it is advisable to preserve a prudent silence. As to the artist who designed, or who cut these embellishments upon wood, very little, it must

be confessed, can be said in commendation of him. But the volume itself—the supposed EARLIEST PRODUCTION OF ULRIC HAN'S PRESS—is inestimable, as a typographical curiosity: and such an extraordinary copy of it, as is the present, may be fairly said to be beyond all price. The preceding description may be considered the more acceptable, as, from Audiffredi's statement (*Edit. Rom.* p. 9) Meerman, Heinecken, and Laire, have each committed a few errors, or given but an imperfect account. The 'Meditations' of the Cardinal are not upon the figures, or subjects, described in the porticoes of the hall near the temple of S. M. de Minerva—but upon the things, or subject-matter, represented by those figures. Of this Audiffredi gives a very sufficient proof. It were to be desired that the name of the *original* artist should be ascertained. He does not however seem to have been Beccafumi, Donatelli, or Masaccio: judging from Mr. Ottley's specimens of these masters, from his *Italian School of Design*.

The copy under consideration is preserved in a wooden case, covered with blue morocco, by C. Lewis.

1278. TURRECREMATA, I. DE. MEDITATIONES.

*Printed by Ulric Han and Simon de Luca. Rome.*

1473. Folio.

EDITIO SECUNDA. A reprint of the preceding, by the same printer; but in a Gothic character one size less—uniformly, from the beginning to the end of the volume. There is no introduction of red ink throughout: nor is there one full-sized page. The cuts are precisely the same as those in the preceding impression. The prefix is also precisely similar. The colophon, on the reverse of the 30th and last leaf, is more extended, thus:

Finite sunt contemplationes. Neuerendissimi patris  
domini Johānis de Turrecremata. sacrosancte Romane  
ecclie cardinalis. posite et depicte de ipsius mādato. in  
ecclie ābitu sancte marie de Minerua Rome. Nō attra  
mēto. plumali. calamo. neg; stilo erco. sed artificiosa  
quadā adiūtione imprimēdi seu caracterizādi sic  
effigiatū. ad dei laudē industrieq; est cōsumatū. per  
Uldaricū gallum alemanū. et Simonē de Luca Anno

**domini. M.cccc. lxxiii. die uero. xvii. Octobris. Regnante  
Sixto Quarto pontifice maximo.**

This copy is sound, but in rather a cropt state. It is bound in dark blue morocco by C. Lewis.

**1279. TURRECREMATA, I. DE. MEDITATIONES.**

*Printed by Ulric Han. Rome. 1478. Folio.*

At first sight, this might be imagined to be a mere paginary reprint of the preceding; but a close examination will lead to a different conclusion. The cuts and the type are precisely the same as those of the previous edition of 1473; a type which I suspect to have belonged more exclusively to the partner of Ulric Han than to Ulric Han himself. The text begins on the reverse of the first leaf, and concludes on the reverse of the 30th and last leaf: having the following colophon :

**Finite sunt contemplationes Reuerendissimi patris do-  
mini Johānis de Turrecremata sacrosancte Romane  
eccl'ie Cardinalis posite & depicte de ipsius mādato in  
eccl'ie abitu sancte marie de Minerua Rome. p Adal-  
ricū gallum alemanū Anno domini. Mccccxviii. Die  
uero. ix. Decembris Regnante Sixto Quarto Pontifice  
maximo.**

As in the previous edition, the work is called 'Meditationes' in the title, but 'Contemplationes' in the colophon. This copy, although sound and desirable, is much inferior to that of the first edition in size and condition. It is bound in blue morocco by Lewis.

1280. TURRECREMATA, I. DE. MEDITATIONES.  
*Printed by Planck, at Rome. 1498. Quarto.*

This is an extremely neat little volume, and estimable as one in the very valuable series of early editions of this work in the present library. The title, as before, in four lines, is above the following wood-cut.



This is on the recto of *a(i)*. The signatures, to *d*, run in eights. All the cuts, in the preceding editions, are copied, (and varied in the imitation) in the present impression. Of these cuts perhaps the most

tion) in the present impression. Of these cuts, perhaps the most elaborate and neat is the one of the adoration of the wise men, on the reverse of *a vj*, thus :



The last signature, *d*, has but six leaves, of which the last is blank. On the recto of *d v* is the colophon thus :

**I**mpressum Rome per Magistrū Stephānum  
Planck de Patauia: Anno domini. M. cccc.  
xvij. die vero. xxj. Mensis Augusti.

The type, which is gothic, is larger than any I remember to have seen from the press of Planck. The present is in every respect a most desirable copy; obtained from Professor May at Augsbourg. In blue morocco binding by C. Lewis.

**1281. TURRECREMATA, I. DE. EXPOS. SUPER PSALTERIO. Printed by Ulric Han. 1470. Folio.**

I apprehend this rare and desirable book to be the earliest specimen extant of the union of Ulric Han's large lower gothic letter, with his second and larger size roman fount. It is also the first of that printer's productions in the year 1470, with an *expressed date*: although Audif-

fredi places several volumes, by the same printer, before it. See *Edit. Rom.* p. 43—where the account from two copies, seen by Audiffredi, is sufficiently particular—and where Laire, as usual, receives a severe castigation. The perpendicular and rectangular small lines, or punctuations, by way of calling the attention to certain points of illustration, are here also uniformly accompanied by red lines in ms., as in the copies seen by Audiffredi. This could not have been the occupation of Ulric Han, but of an hired rubricator or illuminator. The preface to Pope Pius II. occupies the first two leaves. The first psalm follows, thus :

Psalmus Primus In quo descri-  
bitur processus in beatitudinē.

**E**atus vir qui nō abiit  
a via recta recedendo in consilio  
impioꝝ prauis eorum machina-  
&c. &c. &c.

There are neither numerals, signatures, nor catchwords; and a full page contains 33 lines. On the recto of the 194th leaf is the colophon, thus :

**R**euerendissimi **C**ardinalis **s**ancti  
Sixti Expositio breuis & utilis super toto psalterio :  
Rome impressa die Quarta mensis octobris per  
honorabile uirum magistrum Vdalricum Gallum  
de Bienna Anno domini Millesimoquadringen-  
tesimoseptuagesimo.      Laus      Deo.

The reverse is blank. A register of one leaf, occupying only the recto of it, concludes the volume. Audiffredi, from the horizontality of the water marks, denotes this book as a large quarto: but the present copy, perfectly in its original state, and full of rough leaves at bottom and on the right margin, is questionless of a folio form. For size and condition this copy cannot be exceeded. It was obtained of M. Chardin at Paris; and has been recently and beautifully bound in blue morocco by C. Lewis.

1282. TURRECREMATA, I. DE: IN PSALTERIUM.  
*Printed by Schusler.* 1472. Folio.

This fine copy came from the library of the Eichstadt monastery; and like many other books which I have seen from that collection, it is, with some few exceptions, in particularly fine order. There are neither numerals, signatures, nor catchwords. A full page has 35 lines. On the reverse of folio 132 is the colophon, thus:

*Johannis de turrecremata Cardinali Sancti Sixti  
 vulgariter nūcupati explanatio i psalteriū finit.  
 Per Johannē Schüssler ciuem Aug. impressa, Anno  
 dñi MCCCCCLxxij. pridie nōs Mayas.*

This beautiful copy is elegantly bound in blue morocco by Lewis.

1283. TURRECREMATA, I. DE: IN PSALTERIUM.  
*Printed by Schoyffher.* 1478. Folio.

This is by no means a rare book; but such a copy as that under description is always most desirable. A ms. note on the recto of the first leaf informs us that this book originally belonged to the episcopalian library at Spires; while, in a larger hand, written in red gothic characters below, we read 'Mattheus de Jungnaw legauit orate deū pro eo fideliter.' There are neither numerals, signatures, nor catchwords, and the text is executed in the fine bold gothic type of Schoyffher, like the Bible of 1472. The first line, in the different divisions, is printed in the character of the Psalter of 1457. On the recto of the 195th and last leaf, the colophon is thus:

*Neuerendissimi cardinalis, tituli sancti Sixti, domini  
 Johannis de Turrecremata; expositio brevis et utilis  
 super toto psalterio Mogūcie impressa, Anno domini  
 . M. cccc lxxviii. die quarta aplis p Petru Schopffer  
 de Bernzhepmi feliciter est consummata.*

The colophon and the shields below are in red. This fine copy is bound in russia by Hering.

1284. [LA] VIE DES PERES. *Printed by Jehan du Pré.* 1486. Folio.

We have here an early and beautiful specimen of the printing of J. du Pré,\* enriched with wood-cuts, which however have less claim to commendation than the letter-press. The work is a translation from the Latin. On the recto of the first leaf is a title, thus: 'La vie des peres en francoys.' A large wood-cut of the crucifixion is on the reverse. On signature *a ii*, the prologue of the translator begins. The text is uniformly printed in double columns, and the signatures run thus: *a 10: b, c, and d, each 8: e 6: f 8: g 6: h, i, k, l, m, n, o, p, q, r, s, each in 8: t 6: v, u, x, y, z, each in 8: z, 4.* Then *A 8: B 6: C and D, each 8: E 6: F, G, H, I, K, L, M, N, O, and P, each 8: Q 6: R, S, T, V, each in 8.* Then *aa 6: bb, cc, each 8: dd, ee, ff each 6: ff 6* forming a blank leaf. On the reverse of *ff v*, is the colophon thus:

¶ fine le liure intitulé de la vie  
des anciens saintz peres iadis demou-  
rans es grās desers degipte thebayde  
mesopotamie & autres lieux solitai-  
res, nouvellement translate de latin  
en frācois. En lan mil CCCC qua-  
tre vingt & six. sur les liures que en  
ont escript & translate de gree en la-  
tin monseigneur saint Ierolime tres-  
excellent & approuue docteur de sain-  
cte eglise, & autres grāns & notables  
clerez apres lui. Iecelle trāllacion ipri-  
mee en la ville de paris le huitiesme  
iour de Juin ou dit an quatrevingt  
& six. Par maistre Jehan du pre librai-  
re demourant en la grāt rue saint Ja-  
ques en hostel ou pēdēt pour enseigne  
les deux cygnes.

\* See *Bibliographical Decameron*, vol. ii. p. 33.]

Nothing can exceed the condition and binding (in blue morocco by Lewis) of the present copy: obtained of Mr. R. Triphook.

**1285. VIOLA SANCTORUM.** *Printed in 1499.* Quarto.

The title is thus—above a wood-cut of the Virgin, kneeling and praying, within an embroidered circle of flowers, surrounded by angels: ‘*Martyrilogiū Viola Sanctorum.*’ On the reverse is a small wood-cut, representing, as I conceive, the martyrdom of St. Stephen. From the style of art, I should apprehend this embellishment, as well as the volume itself, to be the production of a Strasbourg artist. A register, of nine leaves, not numbered, follows. Then commences the text, with the leaves regularly numbered in the centre of the recto of each—as far as ‘*folium CXXIII.*’ where we read the following imprint:

*Viola sanctoz finit feliciter. Anno dñi.  
Mcccc.xcix. die. viij. mensis Februarij.*

The saints are arranged in the order of the months in which their martyrdoms occurred; and it is just possible that this little volume may be the germ of that stupendous work entitled *ACTA SANCTORUM*. The present sound and clean copy, bound in blue morocco by Hering, was obtained from the library of St. Peter’s monastery at Salzburg.

**1286. VIRGILII OPERA.** *Printed by Sweynheym and Pannartz. Rome. Without Date, but supposed to have been in the year 1471.* Folio.

**SECOND ROMAN EDITION.** I cannot commence the description of this excessively rare, and long-sought after book, without expressing the gratification I feel in having been the humble instrument of its being placed upon the shelves of this library. It was obtained, with the not less rare edition of *ADAM*, (described in the next article) from the public library at Stuttgart, after a negociation equally liberal and honourable to all the parties concerned. The edition is probably rarer even (as Brunet intimates) than the *EDITIO PRINCEPS* of the author by the same printers. The prefatory epistle of the Bishop of Aleria commences on the recto of the first leaf, and ends on the recto of the second. This is precisely the same as the epistle in the first edition, with the exception only of a prefix (in three lines) which is not introduced in the previous one. On the reverse of the second leaf is the following im-

portant memorandum, or advertisement, by the Bishop, in which he takes occasion to notice the comparative accuracy of the present edition over the preceding. It is literally thus :

Veusq; epistolā cluseram amantissime Pōponi  
 in supiore edenda impressione Virgiliana : in q̄  
 tu testis es optimus : nostros artifices plus nescio qūo q̄  
 cōmuniter solent : dormitasse. Dein ipse antiquitatis  
 totius studiosissimi Maronis tamen aliq̄to amicior  
 dedisti operam ut ex manibus tuis antiquissimū Vir-  
 gili exēplar maiusculis characteribus descriptū uix  
 carptim possem euoluere. Erant in eo qđ meministi :  
 minus prime Bucolicoꝝ Eglogue. Georgica Eneisq;  
 absoluta. Preterea nihil. Fateor aliquibus in locis  
 & uerbis Codicem mihi uetustum illum iudicatum esse  
 nostro ueriorē. Et si fieri poterit qđ spero ut possim  
 diutius illum per dominū eius in meis manibus tenere  
 diligentissime curaturum me spondeo : ut tertia fiat  
 impressio. ne qđ oīno uideaꝝ ex uirgiliana a nostris  
 maiestate desiderari. Tu tamē mihi etiam Ftnā\* Ma-  
 ronis & Cirin ītegras qđē sed inemēdatas : Catalecon  
 uero etiā corruptius : & imperfectū tradidisti. Vitā  
 itē diuini uatis breuissime scriptā & nōnullos sūmarios  
 operis uersiculos eos quoq; q Hortuli noīe inscribūt :  
 que ego omnia diligentia tua ut debui : mirū in modū  
 oblectatus aseribi huic noue impressioni curaui. tali  
 tamen conditione ut si quid im̄pmēdo nostri artifices  
 errarint : tua sit etiam emendandi cura qui ut hec legi  
 a pluribus possent : sedulitate tua effecisti Vale

A life of Virgil follows : then, poetical excerpts in commendation of him. Next, poetical abridgements of the contents of each book of the *Æneid*. Then a miscellaneous summary, being the incipient word of the commencement of each smaller and larger poem of the author. This concludes on the recto of the 5th leaf, when the ‘ *Culex*’ com-

\* Sic—pro Etnā.

mences on the reverse. The whole of the preliminary pieces, previous to the Eclogues, conclude on the recto of the 17th leaf: the reverse is blank. Brunet observes justly that the text of the poet, beginning with the *Bucolics*, and extending to the xith of the *Æneid*, inclusively, contains 174 leaves. Then, miscellaneous pieces for the four following leaves—on the recto of the 4th of which is the usual colophon, as in the previous edition, beginning

Aspicis illustris lector quicunq; libellos

The reverse is blank. Next follows the *Priapeia*, in nine leaves, complete; whereas, in the previous impression, the work is imperfect. At the end:

Virgilii Priapeia finit foeliciter.

A blank leaf ensues in the present copy. Then the *Etna*:

P. Virgilii Maronis. Etna  
que a qbusdā Cornelio tribuit.

This piece comprehends 19 leaves; concluding on the recto of the 19th thus—

Superbe noctu repuditum caput  
Datur tibi puella quam petis datur

The reverse is blank. Audiffredi appears to have been ignorant of the existence of this last piece, and Brunet observes that *both* these latter pieces are wanting in 'many other' copies. But only four other copies are known; and of these, that in the Royal Library at Paris contains them. See *Edit. Rom.* p. 79; *Man. du Libraire*, vol. iii. p. 414-5. The present copy, which may be justly called a beautiful and desirable one, has been recently and elegantly bound in olive-colour morocco by C. Lewis. This volume is a treasure of some importance in the series of early Virgils in this library. Another copy (and the only other copy of it in England) is in the library of Dr. W. Hunter at Glasgow.

### 1287. VIRGILII OPERA. *Printed by Adam.* 1471. Folio.

This is probably, after all, the rarest edition of Virgil in existence; if we except the Brescia impression of 1473: see *Bibl. Spencer.* vol. ii. p. 472. M. Van Praet, when he saw this volume at Paris, whither I had brought it from Stuttgart, declared that 'he saw it for the first

time.' I shall first particularly describe the arrangement of the contents, and then subjoin some reasons why the printer of this volume, and of the *LACTANTIUS* of 1471 (see *Bibl. Spencer.* vol. i. p. 211) may not be considered as one and the same person—notwithstanding the opinion of the Abbé St. Leger in favour of Adam Rothvil, as quoted by the author of the *Manuel du Libraire*, vol. ii. p. 215, vol. iii. p. 415. First, then, for the order of the contents.

On the recto of the first leaf, without any prefix, or prefatory advertisement, the text of the *Bucolics* begins, as in the edition of Spira of 1470: see *Bibl. Spencer.* vol. ii. p. 465—both in the adoption of the letters and the lines—except that we have here the diphthong *æ*, which, in Spira's edition, is supplied by the contraction. The first page of this edition precisely answers to the first page of Spira's, and I make no doubt that the present is a reprint of it. A full page contains 39 verses; but the pages of the edition of 1470 are fuller. The *Bucolics* terminate on the reverse of the 11th leaf, and are immediately succeeded by the *Georgics*, to which are prefixed four hexameter verses, followed by the text of the poet, thus:

q      VID FACIAT LAETAS  
          segetes : quo sidere terram  
          Vertere moecenas : ulnisque  
          adiungere uites

C onueniat : quæ cura boum : quis cultus habendo  
S it pecori : atq; apibus quanta experientia parcis :

The *Georgics* terminate on the recto of folio 40; the reverse of the leaf being blank. Then follows, on the recto of the ensuing leaf, the verses of Augustus respecting the burning of the poem of the *Æneid*: which I do not perceive to be in either of the editions of Sweynhey and Pannartz before described, or in either of the editions of Vindelin de Spira of 1470 and 1471: but they are to be found, copied from hence, as I conjecture, in the edition of 1472 (fol. 52) printed in the types of the Ausonius: see *Bibl. Spencer.* vol. ii. p. 467. They have, here, no prefix; and conclude, with the three usual introductory pieces to the *Æneid*, on the reverse of the same leaf—when the *Æneid* begins thus:

RMA : VIRVMQVE CANO :  
troiæ qui primus ab oris

Italiā fato profugus : lauinaq; uenit  
 L ittora : multū ille & terris iactatus : & alto  
 &c. &c. &c.

The xiiith book of the *Æneid* concludes on the recto of 170th leaf: the reverse is blank. On the recto of the ensuing leaf begins the xiiith book of the *Æneid*, possibly presenting us with the earliest impression of that text. After the usual twelve introductory verses, this xiiith book begins thus :

VRNVS VT EXTREMO  
 deuictus marte profudit  
 Effugientem aīam. medioq;  
 sub agmine uictor

This occupies nine leaves: concluding on the 179th leaf from the commencement of the volume inclusively. The colophon is thus :

. M . CCCC . LXXI .

M inciadæ quiconq; cupit cognoscere uatis  
 C armina : seu quisquis uegi simul optat habere :  
 M e legat : aut fratres. paruo numerosa iuuentus :  
 V no eodemq; sumus pressi sesquiq; locoq;  
 N on solomon : neq; hyran. nō dædalus : atq; sibyla  
 G ræcia non omnis sapientibus inclyta ȐȐ :  
 N on armis romana potens æquanda q; diuis  
 G loria iactauit tali se se arte decoram.  
 N os igitur peperit patrem qui nomē primum  
 R ettulit alter adam : formis quos pressit ahenis : .

The reverse is blank. Having thus given a pretty minute description of the contents of the volume, I proceed to endeavor to prove that 'Adam,' the printer of this book, and of the Lactantius of 1471, as before referred to—are one and the same person. M. Brunet has intimated the same thing; but he has had no opportunity of instituting a comparison between the two—as no copy of this edition of Virgil is known to exist in France. The Abbé St. Leger thought the printer of the Lactantius was 'very probably Adam de Rotwil,' but certainly not Adam Rot. He was, with yet more probability, neither the one nor

the other. Adam de Rothvil began to print at a later period, and all the specimens of his press which I have seen are in the black letter. Adam Rot printed at Rome, in a roman character, but with a much stronger resemblance to the types of Laver or Schurener de Bopardia. He could not, as the Abbé infers, have printed the *Lactantius* of 1471. But the preceding are little more than negative proofs. We come therefore to a comparison of the two volumes. At first view, the *Lactantius* is more irregularly printed: the letter appears neither so large nor so round as in the *Virgil* under description: but let us turn to the hexameter verses, with which the *Lactantius* concludes, and we shall with more readiness discover a conformity between the two. The *Virgil* is clearly printed after the plan of Spira's edition of 1470, or 1471— by putting the incipient letter at a distance from its sequents. Not so is the *Lactantius*: but compare the letters of each work with one another. The capitals may be said fairly to assimilate. The *m*, *e*, *æ*, are precisely the same: the *&* is similar: and the contraction of 'que' is the same in both. In short, admitting that the *Lactantius* does not 'stand so well in line' (as printers term it) there are the fairest grounds for believing that the 'Adam' of one book is the 'Adam' of the other: and the whole cast of character denotes *both* to have been printed at *Venice*. Perhaps a more perfect resemblance, in every respect, attaches to the edition of Cicero's *Epistolæ ad Familiares*, of the date of 1471, as described at page 107, ante. Indeed I have no hesitation in concluding both volumes to have issued from the same press. To revert to the copy under description, it may be justly observed that its condition, for size and colour, can hardly be equalled. It has been relieved from its monastic binding, and coated beautifully in orange colour morocco by C. Lewis. It was obtained from the royal library at Stuttgart, as noticed at p. 285, ante; and may justly be classed among the most precious treasures of this library.

1288. VIRGILII OPERA. (*Printed by V. de Spira.*)  
1471. Folio.

Although the name of V. de Spira be not subjoined to this volume, yet it is questionless a production of his press: being executed in his fuller and larger type, which he chose on rejecting that of the *Virgil* and *Livy*, &c. It is therefore in his usual type, as in the *Martial*, *Catullus*, and others. The impression under description is of extreme rarity. Indeed the author of the *Manuel du Libraire* allows it to be as

rare as the preceding by Adam ; but I apprehend he is in error when he says that the types of each edition resemble one another : although, like its precursor in these pages, it has 39 lines in a full page, and appears to have been a lineal re-impression—except that this impression contains the *Priapeia*, omitted in that of Adam. Towards the close of the first book of the *Georgics*, folio 17, the reverse of this leaf is entirely blank—apparently by mistake—for the context goes on perfectly on the recto of the ensuing leaf—

**S**ol quoq; & exoriens : & quum se condet i undas

A similar blank reverse of a leaf occurs in the xiith book of the *Æneid* (fol. 162) but the text continues regularly on the recto of the following leaf,

**C**oncurrunt itali: spoliantq; calentia membra

On the recto of the 171st leaf, the xiith book of the *Æneid* terminates, with this addendum : (not in the edition of Adam).

**F**inis Summe Virgiliane narrationis in tribus ope-  
ribus Bucolicis Georgicis & Aeneide.

The reverse is blank. Then the xiith book of the *Æneid* follows—as in Adam's edition, line for line and page for page, comprehending nine leaves : the reverse of this 9th leaf is blank. We have thus far travelled through 180 leaves. These are succeeded by 20 leaves, including all the minor poems of Virgil, and terminating with the *Priapeia* : which latter calls forth the following apologetic colophon :

**F**inis . M.CCCC.LXXI.

**C**ur hęc sculpantur quis obscoena requiris  
**D**a ueniam sunt hęc scripta marone tamen.

In the whole, therefore, 200 leaves : though Brunet says 198—but I apprehend erroneously. The present copy, although large, and beautifully bound in olive colour morocco, has been in a very tender condition. Yet is it, in every respect, a most desirable volume. In the imperial library at Vienna, there is one of the finest copies in the world of this impression—bound in red morocco. It was carried off by the French, and restored by them. There is also a fine copy of it in the library of Mr. Coke at Holkham.

1289. VIRGILII OPERA. *Printed by the Fivizani.*  
*Fivizano. 1472. Folio.*

An edition of extreme rarity. Panzer, in his first account of this book (*Annal. Typog.* vol. iii. p. 94) had supposed it to have been printed at Venice; but, on the authority of Fossi, in his subsequent account, vol. iv. p. 296-7, he attributed the execution of it, with more justice, to Fivizano, a town in Etruria. Panzer describes it as a small oblong folio, containing 170 leaves, with 41 lines in a full page—which is perfectly correct. There is no prefix whatever; but on the recto of the first leaf the first Bucolic begins thus:

ITYRE TV PATVLAE  
 recubans sub tegmine fagi  
 Siluestrem tenui musam  
 meditaris auena.

N os patriæ fines: & dulcia linquimus arua.

N os patriaz fugimus: tu tityre lensus in umbra  
 &c. &c. &c.

The *Æneid* has the three usual prefixes: the last, ‘ Ille ego qui quondam,’ &c. Then commences the text below, thus:

RMA VIRVMQVE  
 Cano: troiæ qui primus ab oris  
 Italianam fato profugus  
 lauinaq; uenit  
 Littora: multum ille & terris  
 iactatus & alto  
 &c. &c. &c.

At the conclusion of the *Æneid*, within eight leaves of the end of the volume, we read the following—as a sort of epilogue to the poem of the *Æneid*, which begins on the recto of the following leaf; the reverse of the present being blank. The prefix, which is not very common in the earlier editions, is as follows:

PVBLII MARONIS VIRGILII AENEI  
 DOS LIBER XII. FOELICITER FINIT.

I usserat hæc rapidis aboleri carmina flammis  
 V irgilius : phrygium quæ cecinere ducem.  
 T ucca uetat : uarusq; simul. tu maxime cæsar  
 N on sinis : & latiæ consulis historiæ.  
 I nfoelix gemino cecidit prope pergamom igni :  
 E t pene est alio troia cremata rogo.

On the reverse of the 8th following leaf, the xiiith book ends, when the following colophon is immediately subjoined :

S culpserunt docti manibus sed pectore firmo  
 C armina uirgilii uatis super aethera noti  
 I acobus existens primus : baptista sacerdos  
 A tq; alexander comites in amore benigni.  
 Q ui fuizani uiuunt super oppida digni.

. M. CCCC. LXXII.

The present sound and desirable copy, obtained through the interposition of Lord Holland, is elegantly bound in red morocco by C. Lewis.

**1290. VITÆ ILLUSTR. PHILOS. SIC. ET CALAB.**  
*Printed by Scomberg, at Messana. 1499. Quarto.*

This is rather a wretched specimen of the printer's art; but the book has escaped Panzer. It is a thin quarto, printed on signature *a* in ten leaves. This copy also is a very indifferent one. The full title, 'Vitæ Illustrum Philosophorum Siculorum & Calabrorum,' is on the recto of the first leaf: the reverse is blank. An address of the famous 'Constantine Lascaris, the Greek,' to Don Ferdinand de Cunea, occupies the recto of *a ij*. The text begins on the reverse. It is wholly in the Latin language. On the reverse of the 10th and last leaf, is the printer's colophon :

Finiūt vite phoꝝ Siculorū ac Calabroꝝ. Impresse  
 nobilissima vrbe Messana. Per Guilliehnū scomberg  
 alamanū de franckfordia Anno dñi M. cccc. xcix.  
 quinto vero die Martij.

The arms of Don Ferdinand, with those of Sicily, are beneath. Then the ensuing verses :

Qui vos impressit tam clara insignia multum  
 Diligit, & toto peetore firma tenet:  
 Imprimit hic etiam que scribunt dicta recentes.  
 Et veterum scripsit que veneranda manus.  
 Vir bonus imperium liquit, patriāq; lemanni  
 Nunc mamertinus noster & esse cupit.  
 Huic Messana faue en te iam nunc personat orbem  
 Illustrisq; simul tu comes ista dabis.

In neat russia binding.

1291. VOCABULARIO ITAL. TEUTS. *Printed by Adam de Rothvil. 1477. Quarto.*

A very curious and uncommon volume. From the subscription, it appears to have been 'completed by Meistro Adamo de Rodvilla, in the year 1477.' It commences on signature *a(i)* with prefatory notices of the power of sounds of certain letters. The list of chapters follows; and on *a 4, recto*, commences the vocabulary in two columns, thus:

<b>d</b>	<b>Io</b>	<b>Got</b>
	<b>La deitade</b>	<b>Di gothapt</b>
	<b>La santa trinitade</b>	<b>Di heilig driualtikait</b>
<b>El</b>	<b>pare</b>	<b>Der vater</b>
<b>El</b>	<b>sio</b>	<b>Der sun</b>
<b>El</b>	<b>spirito santo</b>	<b>Der heiligeist</b>
<b>Weser</b>	<b>domino dio</b>	<b>Unser her got.</b>

The signatures, in eights, extend to *g viij*, beneath 'Explicit vocauolarius,' we read the following subscription:

<b>Aprie gate dio per me</b>	<b>Pitat got für mich</b>
<b>impagamento</b>	<b>zū lon</b>
<b>Compiuto</b>	<b>Uol pracht</b>
<b>Per meistro Adamo</b>	<b>Durch maister Adam</b>
<b>de Roduila</b>	<b>von Rodueil</b>

1477 Adi. 12. Augusto

The present is a sound and desirable copy; bound in foreign red morocco.

1292. WOLFRAM VON ESCHENBACH: VON TURELL. *Without Name of Printer or Place.*  
1477. Folio.

FIRST EDITION of an extremely popular heroic poem in Germany. The text is printed in double columns, prose-wise. Four leaves of introductory matter appear to precede the text. On the recto of the 5th leaf, this introductory matter concludes thus:

Wie tyturell der recht herre  
des grales geboren ward.

The subject ensues thus—

Er von prouentza  
le. Flagetanis per-  
lire Heidensch vō  
dē grale. Und fan-  
tzops tüt euch kunt vil auentu-  
re. Dz will ich tutscē wil es mir  
got nun kindē. Was parzifal da  
birget. Das wirt zu liecht bracht  
on vackel zinden.

Ich bin so vil gefraget. Von  
edler diet der mere. Das michs  
durch not betraget. Wer d'edle  
keusche reme were. Der sollicher  
selden frucht do was der weren  
de. Der edelen werden diet. Die  
hie vnd dort mit stete warendt  
eren gerende

&c. &c. &c.

The impression is wholly destitute of signatures, numerals, and

catchwords, but the type is rather roman than gothic. A full page contains 40 lines. On the reverse of the 305th leaf is the colophon, thus :

Mit rimen schlecht drei gen-  
ge. Seint disce lider worden. Ge-  
messen in rechter länge. Weile  
vñ wort nach maisterlichem or-  
den. Zu kurtz zu lang em liet vil  
wol smachet. Ich wolfram hm  
vnschuldig. Ob schreiber recht  
vnrichtig machet.

: M. CCCC. LXXVII.

One leaf of a table of chapters concludes the impression. Consult Panzer's *Annalen Teutschen, &c.* p. 101, no. 83. In the same year there was not only published an edition of the same work, in which the lines are printed with attention to their metrical character, but also of the companion of this work, the *PARZIVAL*. A copy of each work is in the public library at Strasbourg. M. —— of the same city was so obliging as to procure the present copy—beautiful in every respect, and, till lately, in its first binding of boards,—for his Lordship, at a very moderate sum. It is a book of very considerable rarity; and has been recently bound in dark green morocco, by C. Lewis.

1293. XENOPHONTIS CYROPÆDIA. Latinè. *Philepho Interprete.* *Without Date or Place.* Folio.

On the recto of the first leaf begins the preface of Franciscus Philephus, with a prefix of four lines in capital letters: 24 lines are below. A full page contains 32 lines. There are neither numerals nor signatures, but catchwords. On the reverse of the 145th leaf, is the following colophon—alluding to the date of the *completion of the Latin version*.

Huic aūt Cyri Pædie Idem Franeiscus Philelfus eques auratus. Laureatusq; poeta extremū imposuit manum Mediolani ad. xi. K'al. octobres, anno a natali christia no Millesimo quadringentesimo Sexagesimoseptimo.

Four prose lines, and ten poetical ones, are on the recto of the following and last leaf. I am not disposed to consider this book as a production of the Milan press, but rather as having been printed at Padua or Parma. At first sight it looks like the printing of *Martinus de Septem Arboribus*. The present is a sound and desirable copy; in blue morocco, French binding.

**1294. ZACHARIAS (I.) LIBELLUS INSCRIPTIONUM.**  
*Without Name of Printer, Place, or Date.*  
**Quarto.**

The preface, by Gabriel Apollonius, tells us that the author of this little work was Jacobus Zacharias: that it lay by him some time—but that he thought he should be rendering the public some benefit by giving it to his bookseller, or printer, for the purpose of publication. It is a pretty little quarto volume of 32 leaves, without numerals, signatures, or catchwords. The last leaf contains, on the recto, an address to the reader; on the reverse, is the register. The subject is, forms of addresses to men in all ranks and situations of life; beginning with that of the Pope. Panzer, vol. ii. p. 537, supposes, with apparent justice, that the printer of this volume was Eucharius Silber. The copy under description, obtained from Professor May of Augsbourg, is in the most perfect condition, and has been bound in brown calf, with gilt leaves.

## BOOKS ADDED.

1295. AYMON. THE FOUR SONNES OF. *Printed by Caxton. Without Date. Folio.*

It is with no ordinary sensations of satisfaction that I commence the present catalogue of ADDITIONAL VOLUMES—procured since the preceding pages were committed to press—with the notice of a book of such singular rarity as the present; and which will probably, for some period, maintain its distinction of being UNIQUE.

The satisfaction, just expressed, arises from two causes: first, from the absolute possession of such a *Caxtonian treasure* by his Lordship: and, secondly, from the confirmation of a conjecture thrown out in the *Bibliographical Decameron*, vol. ii. p. 437, that, from the diction, or style of composition—especially of the prologue—(as reprinted by Wynkyn De Worde and Copland\*) there could be little or no doubt of there having been an impression of this romance, by our first English Printer. A sight of this book has banished every doubt upon the subject; and it is unquestionable a volume from the Press of Caxton—printed in the same type as the *Dictes & Sayinges, Virgil, &c.*

The present copy, defective like *BLANCHARDIN AND EGLANTYNE*, described in *Bibl. Spencer.* vol. iv. p. 270, wants several leaves at the beginning, (including the interesting prologue of Caxton) as it commences with **Bijj**;—with the words ‘Reynawde one of the sones of Aymon,’ &c. The other leaves wanting are as follow: **D** vj. **F** iiiij. and v: **L** viij. In the whole, perhaps thirteen leaves—supposing **A** j to be blank. From **L** viij—to **m m v**, in eights—the text appears to be perfect. The first alphabet of signatures is by a single capital letter; the second, in two small lower-case letters; **m m vj**, appears to be blank. The colophon, on the reverse of **m m v**, is as follows :

\* Consult also the *Typ. Antiq.* vol. iii. p. 137, where these editions are referred to. It is remarkable that, not only were Ames and Herbert ignorant of *this* edition, by Caxton, but of that by W. de Worde, of the date of 1504. The extracts from Copland’s edition, given in the pages just referred to, correspond as to matter, but not exactly as to orthography, with the same passages in the present by Caxton.

My fayr lordes hemme that this present boke shall rede or here. we shall prape god & the glorpous saynte Repnaunde the marter, that he gyue vs grace to perseuere, and contynue our liff in good werkes. by the whiche we may haue at our endyng the liff that euer shall laste,

A M E.N.

The preceding in five lines, above the word 'Amen.' This last page contains twenty-six lines. A full page contains thirty-one lines. The present copy is, upon the whole, a fair, sound and desirable one. There are occasionally ms. memoranda in the margins; some of them nearly coeval with the book. This copy, which was obtained of Mr. Triphook at a price by no means disproportioned to its worth, has been recently bound in green morocco, by C. Lewis.

\*\* The present may be a fit opportunity to remark that the IMPERFECT CAXTONS (namely, the *Royal Book*, 1484; the *Pilgrimage of the Soule*, 1483: and the *Order of Chivalry* 1484;) described in the 4th volume of the *Bibl. Spenceriana*, have been, since that publication, perfected—by the purchase of other copies.

1296. BOCCACCIO IL DECAMERONE. *Printed at Venice by Giovanni & Gregorio di Gregorii.*

1492. Folio.

A most beautiful copy of a beautiful and rare volume; printed in double columns, and adorned with wood-cuts, in outline, of the purest taste.

As the leaves are regularly numbered, it will be only necessary to mention that the colophon, in 7 lines, is found on the recto of folio 137—with the register beneath—from which latter it appears that *a* has 8, and *z* 4 leaves: all the intervening signatures having 6 leaves. The device of the Printers is on the reverse. The present copy is bound by C. Lewis, in beautifully grained green morocco.

1297. BOCCACCIO. IL DECAMERONE. *Without Name of Printer, Place, or Date.* Folio.

I do not scruple to consider this, as an edition of the *Decameron* exceeded by none in rarity in the present Collection. But perhaps the more pleasing reflections, arising from its possession, are those which

are connected with the history of its migration into the place which it now occupies. On the fly-leaf of the copy is the following ms. memorandum, in the hand-writing of the present noble owner : ‘ *This very rare edition of the Decameron of Boccaccio was given to me by my very worthy friend George Hibbert, Esq. in March 1821.*’ The gift, precious and acceptable as it doubtless was, was requited by his Lordship by a present, in turn, of a copy of the *Theseide* of Boccaccio, printed at *Ferrara*, in 1475, folio ; a volume of almost equal rarity, and equally acceptable in the choice collection of Mr. Hibbert. This copy of the *Theseide* was a duplicate, purchased by his Lordship with the collection of the Duke of Cassano, at Naples.

It being in vain to look for any account of this edition in the pages of Mazzuchelli, Panzer, or Brunet, I shall proceed to a description of such typographical characteristics of the contents as may completely identify the volume, and satisfy the collector, should he happen to come in contact with a copy of it. On the fly-leaf of this copy there is an inscription or memorandum—in the hand-writing of the time—purporting it to have belonged to ‘ *Leonardo di Bartolomeo Etdinj, a citizen and merchant of Florence, living at Lyons . . .*’

The table begins on the recto of the second leaf (or first, of printed text) on the signature 2, and occupies 7 leaves. Sig. 4, recto, has 38 lines. On the recto of the first leaf, following the table, or on signature a i, the text begins, with a comparatively large space for the insertion of the first capital letter—probably intended to be supplied by the illuminator ; as the other spaces, for capital initials, are smaller, and supplied by flowered printed letters, clumsily executed. The text begins thus—which sufficiently proves that it is *not* a reprint of any preceding edition that has come to our knowledge. Nor indeed, if it be a *later* production, is it a reimpression of the Vicenza edition of 1478 :—

VMANA cosa . e . lhauere cōpassione agli afflic  
ti . et come che adciascuna persona stia bene adco  
loro massimamente, e, richiesto : liquali gia han  
&c.. &c. &c.

This page, and every other full page, contains 36 lines. The first signature has 8 leaves ; every other, to z, has 6 leaves. After z is &, with 6 leaves. Then a fresh set of signatures, commencing with A to T, regularly in eights ; but A iiiii. and O i, O ii, have missed catching

the press : so has P iii : T has only four leaves : on the recto of the 4th of which, the text ends thus :

in pace ui rimanete : di me recordandoui se forse ad  
alcuna cosa gioua hauerle lette.\*

F I N I S. A M E N.

Notwithstanding the lower part of this leaf, which is blank, being *joined* or added by means of paste—thereby creating a suspicion that the copy may be imperfect—his Lordship, from the evidence of another copy, seen at Rome, in the Corsini library, and which has the last leaf *entire*, has discovered the present to be ENTIRELY PERFECT—and, as such, of first rate value in a bibliographical point of view. It now remains to be seen by whom, and at what period, this rare volume was printed.

Mr. George Appleyard—his Lordship's Secretary—who has frequently, by a sedulous comparison of types, hitherto unappropriated, been successful in the discovery of the names of printers—imagines that this book was printed in the monastery of St. James di Ripoli at Florence. A careful comparison of these types with those of the *Pliny Junior*, *Petrarch's Lives of the Emperors and Popes*, and the *Italian version of Quintus Curtius*, has proved that a very strong similarity, if not an almost absolute conformity, exists between them. But, on the other hand, the *Fontius in Persium*, printed at the same monastery, exhibits a marked difference. Yet it is safer to judge from the generality of concurring cases, than from one which differs ; and, if so, this book may have been printed in the monastery just mentioned. One thing, however, cannot be dissembled. The register, or setting up of the page, in this edition of the Decameron, is much more skilful than in either of the books just mentioned ; and there is a roundness of letter and regularity of appearance in the present book, which, it must be confessed, are not so obvious in the others. It may also be remarked, that Nicolo di Lorenzo, who printed the Dante of 1481, and is supposed to have printed the *Monte Sancto di Dio* of 1477—each at Florence—used a letter not altogether dissimilar from the present. However this may be, I question if this edition of Boccaccio were printed before the year 1476, as it is certainly not later than 1480.

\* The above forms the last lines : the two last words only forming the portion of the second.

The condition of this copy is in every respect most desirable ; it being perfectly clean, and large, with many rough marginal edges. The binding, by C. Lewis, in olive colour morocco, is only exceeded by the more elaborate, skilful, and exquisite taste, bestowed upon the celebrated volume described at page 53, &c.

1298. BOCCACCIO. AMETO. *Printed at Treviso by Michel Manzolo.* 1479. Quarto.

I have consulted the authorities referred to by Maittaire, with the exception of that of De Rossi ; and find them sufficiently superficial in regard to this edition. Maittaire, vol. i. p. 403, refers only to *Bibl. Menars*, p. 379, no. 2941. The *Pinelli Cat.* vol. v. p. 1, no. 3237, is very brief ; Laire, *Index Libror.* vol. i. p. 456, calls it only ' *Editio rarissima*,' and refers to the *Bibliogr. Instruct.* vol. iv. p. 116, no. 3759, where there is no account of it, and where mention only is made of the notice of it by other bibliographers. The copy under consideration is extremely beautiful. The first leaf is blank. On the recto of the second leaf, a ii. the title or prefix runs thus :

. Incomincia lopra de lo elegantissimo poeta & oratore grauissimo misser Ioanni boccacio da Certaldo Fiorentino chiamato per nome Ameto ouere Comœdia de Nymphe fiorentine.

The space left below for the insertion of the illuminated letter is singular : there being two spaces, the lower one obviously for the tail, and the upper one for the body, of the letter. The signatures, to K, run in eights ; k and l have sixes—a blank leaf forming the last of l. The work ends on the reverse of l iii. On the recto of l v. is the following imprint succeeded by verses, which are very pleasing in themselves, and in which honourable mention is made of the printer.\*

\* And therefore deserving of the present place :

Nymphe : Satyi : phauni : & gialtri dei  
 Che in aqua : o in terra : in monte : o pian conuersa  
 Questa opra docta : peregrina : & terfa  
 Contien cum tuti i nobel semidei  
 Alcuna altra piu grata gliochei mei  
 (In simel stile i dico) mai non uersa  
 Ma rara : ignota : essendo & quasi persa  
 Pochi fructo potean prehender di lei

FINISSE Lopra elegantissima del einidente poeta et oratore Joanne boccacio da Certaldo firentino chiamata Ameto ouere Comœdia de le Nymphe fi rentine. Impressa ne la amoënissima cita di Treuiso per maistro Michele manzolo parinese nel anno de gratia millesimo quadringentesimo septuagesimo nono al decimo de kalende Decembre.

On the reverse, is another set of verses, to which the initials P. T. are prefixed ; and those of R. S. subjoined. The copy wants nothing to render it in every respect most desirable. It is elegantly bound in green morocco.

1299. CALENDRAIRE, &c. *Without Name of Printer, Place, or Date.* Duodecimo.

It were vain to seek for a description of this most singular and barbarous little volume ; which is clearly a XYLOGRAPHICAL production, and perhaps the first, as such, executed in France. It is doubtless a curiosity of its kind, and was ceded to its present noble possessor by the ready kindness of my friend Mr. Dawson Turner. No authority, to my knowledge, has made mention of it ; but a description need not occupy much space. Four leaves, containing a spherical representation of the world, in different quarters, on each side of them, and beginning with E. N. EAST. or E. N. EST, form the introductory matter. Then a 5th leaf, having, on the reverse, a spherical ornament—with a label at top, in the centre of which is the inscription ‘ *O sôt les lieux* ;’ and this inscription alone, to say nothing of the forms of the arabic numerals in the centre of the sphere, clearly prove the production to be very late in the XVth. century, if not at the beginning of the XVIth. Then a leaf, having on the reverse, a map of Brittany : and another leaf, having on the recto that of Flanders, though the city and cathe-

Michiel Manzol che fuor del uulgar grege  
 Fa pregio a la uirtu : lode : & honori :  
 Ha dato in luce el pria cellato bene  
 Ciascun hor gli cantar soaue lege  
 Lege gli antiqui : & gli recenti amori  
 Fauole : historie : prisce & no uetene.

LAVS DEO.

dral of Ronen are distinctly noted in it. Next, a map running quite across, which is difficult to decypher: although we observe Brabant, Flanders, &c. in capital letters on one side.

A calender follows—extremely closely printed, and almost undecypherable. The dates 1458, 1459, to 1467, are inserted *with a pen* on one side. We have next, a semi-circular diagram, “*pour sauoir combien de Lieux chacun Degre de Longitude contient:*” all the letters on this page, in the italic, resemble strongly the printing of the early part of the XVIth. century. Next follow five leaves, of most barbarous execution; containing parallel horizontal lines, in which the *heads* and the *symbols* of saints are introduced, with various letters of the alphabet, in a rude gothic form, between. These are printed only on one side of the respective leaves; the whole upon thick coarse *VELLUM*. The present copy measures 4 inches by  $3\frac{7}{8}$ ; and is bound with a parchment exterior, upon the original oaken boards in the rudest manner. This copy is preserved in a blue morocco case.

**1300. CATERINA DA BOLOGNA, LIBRETTO COMPOSITO DA, &c. *Without Place or Date.* Quarto.**

This very curious and uncommon little volume was presented to his Lordship by Roger Wilbraham, Esq. a gentleman well known for his attainments in Italian lore. In the humility and fervour of her devotion, the authoress, at the commencement of her auto-biography, (A. D. 1428) calls herself: ‘ p[er] mi minima cagnola latrante sotto la mēsa de le excellente et delicatissime serue & spose de lo īmaculato agnello xpo iesu: &c. The prefix, in two lines and a half, is thus:

INCOMENZA uno libretto cōposta da  
una beata religiosa del corpo de cristo So  
re Caterina da bologna.

There are seventeen lines below. A full page contains 21 lines, without numerals, signatures, or catchwords. The type is a neat roman letter. Lord Spencer's pencil-observation, on the fly-leaf is worth copying: “Panzer (says his Lordship) supposes this book to have been printed at *Bologna*, by Azzoguidi: and it certainly resembles the small type of that printer. But there appears strong affinity between the character of this book, and that used by *Carnerius* at *Ferrara*—where it is not improbable it may have been printed; as the authoress resided at a convent in that city, and was consequently better

known there than at Bologna. It is, as far as I know, a singular instance of the Arabic numeral 9, being used as an abbreviation for *con* or *cum*. There are also several other uncommon abbreviations in the volume.' In regard to forming any correct judgment as to the place where, or the printer by whom, printed—it may be observed, in the first place, that Carnerius, Azzoguidi, Rugerius, and Bertochus, each used pretty nearly the same type; and the three latter printers carried on their business at *Bologna*. In the second place, although the authoress *resided* (as the subscription imports) at Ferrara, yet she was a *native* of Bologna; and, in the third place, as she obtained great celebrity when alive, and was beatified\* after death, it would follow, between the date of the biography, 1428, and that of the printing, perhaps not later than 1474, that *copies of the MS. of her life* would be multiplied, and of course deposited at Bologna, her *native city*; at which place, I think it rather the more probable that this **FIRST EDITION** of her life, was executed. In the whole, there are 72 leaves. On the reverse of the last leaf but 5, is this subscription, in fourteen lines: 'Caterina pourerella bolognese cioè ī bologna acqstata nata & alleuata & iferrara da xpo sposata. Io da me stesse sopranoiata cagnola per diuina īspiratione scrissi de mia propria māo qsto libretto nel monasterio del cōpo de xpo ne la cella doue io habitaua laqle era copta d'store: & al tēpo de la nostra Reuerēdissima madre & abbatessa Sore Tadia sorella ch' fu de mis' māco di pii Circa li āni del Signore miser iesu christo. M. cccc xxviii. & in uita mia non lo manifestato a persona che sia a laude de christo Jesu; AMEN.' Five leaves of poetry, having a register on the reverse of the 5th, terminate the volume. This is a neat and sound copy; bound in blue morocco.

**1301. CHRYSOLORAS. EROTEMATA. Gr. *Without Date, &c.* Octavo.**

**EDITIO PRINCEPS.** On a revision of what is written at page 44, vol. iii. of the *Bibl. Spencer.* it may be worth mentioning, that the observations there, are in part confirmed, and in part refuted, by the volume under description; and it may be also worth while observing, that, although in the description of this impression among the books in the Imperial Library at Vienna, in vol. iii. p. 508, of the *Bibliographical and Antiquarian Tour*, it is said that his Lordship was *not* in possession of a copy of it, yet the present volume was *then*

\* This title implies an inferior sort of canonization.

in the collection at Spencer House, but concealed, and almost lost, in a great mass of unexamined books. It is now, as the reader observes, properly brought to light. In the authority, here first referred to, it is doubted whether the types of this impression be, or be not, like those in the first Homer—and a decision is given rather to the contrary: but they are exactly conformable to those types. It is also doubted whether this book be printed before the Venetian edition of it, (there fully described) in 1484; but I incline to think it may be—and, as such, that it is fully entitled to the distinction of the *Editio Princeps*.

Panzer found no account of this edition but in the *Crevenna Cat.* vol. iii. no. 2979, and *Gras.* p. 11; so that the Parisian bibliographers, till the time of Brunet, were ignorant of its existence. Brunet, vol. i. p. 310, notices it (apparently from the Crevenna Catalogue) as the last edition in the XVth. century. It having been fully described in the work just referred to, it is only necessary to add that it is printed in long lines, with nineteen to a full page, and has signatures,\*  $\alpha$  to  $\chi$  in fours. On the recto of  $\chi$  iiiij, is the colophon, thus:

ΕΤΑΟC. THC ΓΡΑΜΜΑΤΙ  
KHC. ΤΟΥ ΧΡΤCO  
ΑΩΡΑ.

The Greek alphabet, &c. in three lines, is below. The reverse is blank. I do not hesitate to class this volume among the rarest of those known in the early editions of Greek philology. The present is, upon the whole, a very sound and desirable copy: in red morocco binding.

1302. R. ICHUDÆ, &c. DISTILLATIO FAVORUM,  
SEU RHETORICA. Hebraicè. *Without Date*,  
&c. Quarto.

This curious book, respecting which De Rossi is sufficiently copious in the description, is supposed to have been printed at *Mantua*, before the year 1480. In a metrical prefix, in six lines, the author calls upon his readers to sound a musical instrument, and sing lusty strains, in honour of the completion of so elegant and interesting a piece of composition,—which he emphatically calls ‘ *Distillatio Favorum*.’ The conclusion of the work (according to the same authority) is of the like metrical and self-congratulatory nature—in which the author hopes, that, on the admission of his book into the houses of his purcha-

\* The whole of the gathering, or signature,  $\Phi$ , is repeated in this copy.

sers, the owner, or owners, of such mansions, may have an increase of happiness, &c. to themselves and their families. A full page contains twenty-three lines, and the volume 172 leaves. De Rossi combats very successfully the bibliographical errors of Buxtorf, Scabtæus, Bartolocci, and Wolf, respecting the place and time of printing this edition. He himself speaks of having collated *three* copies of the work, of which the *present* (obtained by Mr. John Payne in his recent trip to Italy) was one—belonging to himself. It is a large and sound copy: and has been recently bound in russia.

1303. HORÆ BEAT. VIRG. SEC. ROM. CUR. Gr.  
*Printed by Aldus.* 1497. Octodecimo.

It is not perhaps too much to affirm, that the present is the RAREST ALDINE VOLUME which exists. Upon the continent I know of only *two* copies: of which that in the possession of M. Renouard is imperfect at the beginning. The second copy, in the Royal Library at Paris, is quite perfect, and in the finest condition; although one regrets that the original binding, in which I saw it in the year 1818, should have been exchanged for a modern coat of morocco. The *present* copy was purchased of M. Stöger, a bookseller of Munich,\* who had obtained it—a short time before he sold it—from a collection at Augsburg: where, from the autograph† in the title-page, it had probably lain upwards of two centuries. At what price it was obtained by M. Stöger, is not exactly known; but I suspect at not a *fiftieth* part of the sum for which he parted with it. A fourth copy, and probably, the only second copy in this country, is in the very curious library at Blickling, in Norfolk—which library was chiefly collected by Maittaire; yet it appears a little extraordinary that no account of this rare book should be found in his *Annales Typographici*. Seemiller has well described this volume, from the copy which was in the public library at Ingolstadt; but which copy—in the removal of that library to Landshut—has disappeared. See the *Incunab. Typog.* pt. iv. 93. M. Renouard supposes the extreme rarity of this book to have arisen from the constant use made of it, in the way of religious exercise: but that reason applies to many other books, of a like character, printed by Aldus in a language more generally

\* Consult the *Bibliographical and Antiquarian Tour*, vol. iii. p. 301.

† In the title, at bottom, we read: ‘F. Gregorius Prior ad S. Vdalricum Augusta.’ At the end: ‘F. Gregorius Prior Cænobij D. D. Vdalrici et Afræ Augstantæ me mancipio habet.’ A. Dn. xcv.

understood—which are, however, of much less scarcity. At any rate, we may conclude that there was but a very limited impression of the present edition.

The title, in Greek and Latin, consists of eight lines, and a portion of the last word, *orationibus*, forming a ninth. The whole is in red. From the title, we learn that the text contains, *The Hours of the Virgin according to the Romish Church, with the Seven Penitential Psalms, Litanies, and Prayers*. On the reverse is a wood cut, of the annunciation, delicately executed in outline. This leaf forms sign.  $\alpha$  i, as the text begins on the opposite page, with signature  $\alpha$  ii : the signatures, to  $\xi$ , inclusively, run in eights ; but instead of  $\zeta$  iii, it is erroneously printed  $\epsilon$  iiiii—this in all the copies. The *Hours of the Virgin*, terminate on  $\alpha$  v, recto, with four lines of colophon, printed in red. The reverse is blank. The *Penitential Psalms* with the *Litanies*, begin on  $\alpha$  vi recto, and end on  $\mu$  vi recto—having four lines of colophon, printed in red. The *Athanasian Creed* follows on the reverse, and ends on  $\xi$  ii, rev. The *Prayers* conclude the volume, on the recto of  $\xi$  viii, with the colophon, printed in red—in eight lines ; informing us that the work was printed by Aldus in the year 1497.

The reverse is blank. M. Renouard observes in his *Suppl.* p. 4—but not in the first vol. of his work—that the text is followed ‘ by 16 leaves of a short *Introduction to the Greek Language*, yet rarer than the preceding part.’ M. Brunet repeats the same thing, on the same authority. But it may be observed, that none of the copies, before mentioned, and which I have examined, contain the leaves in question ; and that M. Renouard would confer a favour upon the curious by specifying the *copy* in which such leaves are to be *found*. Perhaps they were accidentally placed there ; and form no legitimate portion of the impression. The present work, interspersed with red printing, is by no means among the happiest specimens of the Aldine press. It appears to have been struck off in haste. This copy is quite sound and perfect ; and is most beautifully bound in blue morocco, with red-morocco ornamented insides, by C. Lewis.

#### 1304. JOB, &c CUM COMMENTARIO R. LEVI GER- SONIDIS. Hebraicè. *Naples.* 1487. Folio.

This volume contains the earliest printed Hebrew texts, at Naples, of *Job*, the *Canticles*, *Ecclesiastes*, *Lamentations*, *Ruth*, *Esther*, *Daniel*, and *Esdras*. The *Paralipomena*, and *Nehemias*, are wanting to render it perfect. *Job* has the commentary of R. L. Gerson, the *Canticles* of

R. S. Jarchi, the Lamentations of R. J. Kara, and the remainder of Jarchi. The first leaf contains the preface of Gerson; the book of Job occupies 47 leaves; the Canticles eight, Ecclesiastes 10, Lamentations 4, Ruth 3, Esther 5, Daniel 12, and Esdras 20 — leaves; although De Rossi says that Daniel has 13, and Esdras only 19, leaves. The defection of the portions of Nehemiah and the Paralipomena is much to be regretted. Consult the *Annal. Heb. Typ.* p. 52. A sound and desirable copy; obtained by Mr. J. Payne of De Rossi at Parma. Recently bound in purple morocco.

**1305. DALLI SONETTI. ISOLARIO. *Without Date, Place, or Printer's Name.* Folio.**

A beautiful, uncut copy, of one of the rarest volumes of early Italian poetry. This edition appears to be printed about the year 1477, at Venice. According to a ms. note, prefixed to the present copy, this edition, from Quadrio's suggestion, 'was executed in 1500:' but it is more probable that the previous date is nearer the correct one. The author's real name was Bartolomeo Zamerti, a Venetian, who lived towards the end of the xvth century, and who published a Latin Comedy, under the title of *DOLOTECHNE*, which was printed at Venice, in 1504, quarto. Sansovino mentions an Italian translation, by him, of Euclid. This edition is divested of signatures; and begins thus, on the recto of the first leaf, at top:

Al Diuo Cinquecento cinque e dicce  
Tre cinqz ado Mil nulla tre e do vn cēto  
nulla questa opra dar piu altri lecce.

The first five pages are a metrical introduction or prologue. On the sixth, the first Sonnet, upon the Island of *Cerigo*, begins. Opposite is a spherical chart, cut in wood, of different places in the vicinity of *Cerigo* and *Cecerigo*. This plan continues throughout: there being a great number of pages occupied by similar charts, with the text printed on the reverse. The present impression, according to some ancient ms. numerals, contains 56 leaves: a sonnet, in praise of the Island of Cyprus, with a wood-cut opposite, forming the two last printed pages. This book has been recently bound in green morocco, by C. Lewis.

1306. **DATTI ELEGANTIOLÆ.** *Printed by Andreas Gallus at Ferrara.* 1471. Quarto.

**EDITIO PRINCEPS.** In the prefix, on the recto of the first leaf, the work is styled ‘*De uariis loquendi figuris siue de modo dictandi*,’ &c. A full page has 25 lines. There are neither numerals, signatures, nor catchwords. In the whole, 38 leaves. On the recto of the last leaf, beneath six verses—relating to the number of days in each month—the imprint is thus :

Expliciūt elegātie parue domini augustini  
dathi Senensis. Impresse ferrarie die deci-  
ma nona Octobris.

M. CCCC. LXXI.

Impressi Andreas hoc op<sup>9</sup>: cui frācia nomē  
Tradidit : at ciuis ferrariensis ego.  
Herculeo felix ferraria tuta manebat  
Numine : perfectus cum liber iste fuit.

A sound copy ; neatly bound in green morocco, by C. Smith.

1307. **MAIOLUS EPIPHYLLIDES IN DIALECTIS, &c.**  
*Printed by Aldus.* 1497. Quarto.

The title, as above, in lower-case, is in the centre of the recto of the first leaf. An interesting address of Aldus, ‘to the young studious’ occupies the recto of the second, and that of Maiolus himself to Aldus; the reverse of the same, leaf. Both addresses are well worth perusal. The entire work occupies *a* to *g*, in eights ; *g* having 10 leaves, a blank leaf forming the tenth. Next follows the same author’s work, entitled ‘**DE DIFFERENTIA PROPOSITIONUM CUJUSCUNQUE GENERIS SE- CUNDUM PERIPATETICOS**’—on signatures *a* to *i*, in eights. The imprint, as applicable to the *two* works, is on the recto of *i viij*, thus :

Venetiis in domo Aldi Romani mense Julio. M. iii. D.  
ipetrum est ab. Ill. S. V. ne cui liceat imprimere &  
cætera.

The register is below. The reverse is blank. Next follows, usually bound with the preceding, ‘**QUÆSTIO AUERROIS** in *librum priorem tra-*

*ducta per Heliam hebreum*—on signatures A to D, in eights. The following, and last leaf, has a register of the catchwords to all *three* treatises, which proves, as Renouard rightly observes, (*Suppl.* p. 4.) that the copy, to be perfect, should contain the like number. The present copy has hardly its equal—and cannot have its superior—in size and condition. It was obtained of M. Stöger, bookseller, of Munich; and has been recently very beautifully bound in green morocco, by C. Lewis.

**1308. MASHAL KADMONE. Hebraicè. Printed by Gerson Moses at Soncino. Without Date. Quarto.**

The above is the name or title of this hitherto wholly undescribed volume:—no account of it being to be found in Wolf or De Rossi—and the present copy being considered unique in this country. It is a volume of **ANCIENT FABLES** (as the above name testifies), and the author was **ISAAC the Son of Salomon the Son of Shulai**. It is printed throughout in the Rabbinical language, and the work is divided into five parts: each part containing questions and answers. The subjects of these five parts are, 1. *In praise of Understanding.* 2. *The Manner of Reply.* 3. *Giving Advice with Knowledge.* 4. *Humility.* 5. *Fear.* The whole is replete with sound morality, and described in most excellent language, intermixed with verses and engravings. I am indebted to Dr. Heineman, a tutor in the Hebrew language, for this intelligence. The author lived about the year 1267. The engravings, which are of wood, are in outline, and rather characteristic.

The title of this book consists of a bold wood-cut in the centre. Two naked men are standing, each by the side of a castle, which has two swans upon the battlements. An Hebrew inscription is above each figure. There are white arabesque ornaments upon a black ground.\* Above, we read, "בָּנו יְרוֹץ צְדִיק וְנִשְׁגָּב : מְגָדָל עַז שָׁם" : below, † On the reverse is a bold arabesque border—with, apparently, the contents of the work within. In the whole, 66 leaves. The book was published at Constantinople and Venice. The present is a sound and desirable copy (obtained from Mr. R. Triphook), and bound in russia.

\* Similar to what is seen in the wood-cut at p. 429 of vol. iii. of the *Bibl. Spenceriana.*

† Literally signifying 'the name of Jehova is a tower of strength; the righteous runneth into it, and is exalted.'

1309. MASUCCIO. NOVELLINO. *Printed by the Gregorii. Venice. 1492. Folio.*

Although this be the fourth edition of the above work, in the xvth century, yet it is rare, and sought after: especially such a copy as the present. which was bound in the original binding, containing the De-cameron of Boccaccio of the same date (see p. 299), and which is in all probability matchless. Not a speck or stain sullies the mellow tone of the leaves. The wood-cuts, which are numerous, and in outline—like those of the work just mentioned—are in very good taste; and, after the first two leaves, which are unnumbered, the text ends on the recto of the 71st leaf. The first leaf has only the title, thus: NOVELLINO DEMASVC CIO SALERNITANO. A table occupies the second leaf. The third leaf begins with the prologue, surrounded by a highly embellished border, with a subject or group of females in the centre. The colophon is thus:

Finisce el Nouellino d'Massuccio Salernitano. Im presso in Venetia per Johāni & Gregorio de Gre gorii fratelli: in lāno della humana recuperatione Millesimo. cccclxxxii. addi. xxi. de Luglio. Tenē te la inclita Veneta republica Agostino Barbarigo Duce Serenissimo.

A register, and the device of the printers, follow—on the same page. This beautiful book is bound in a style of perfectly classical elegance, in mulberry-colour morocco, by C. Lewis.

1310. PÆANTIUS A. B. DIARIA DE BELLO CAROLINO. *Printed by Aldus. (1496.) Quarto.*

I consider this to be among the most intrinsically valuable, as well as rare and beautiful volumes, from the ALDINE PRESS. The superficial account of it which appeared in Renouard's *L'Imp. des Alde*, vol. i. p. 438, is in a great measure rectified by the subsequent description in his *Suppl.* p. 50-1—where, from the exact conformity of the types to those of Cardinal Bembo's account of Ætna, printed in 1495, no doubt is entertained of *both* volumes having been executed by Aldus. The PRESENT is the *first printed account* of the celebrated War of

Charles VIII. in Italy, in 1496—in two small volumes, or tracts: ‘duobus duntaxat uoluminibus, altero pugnam tarrensem, altero nouariensem oppugnationem complexus.’ Such are the words of ALEXANDER BENEDICTUS [Pæantius] Veronensis Physicus” in his preliminary address to Augustinus Barbadicus, the Doge of Venice; which address occupies a ii, rev. and a iii—dated ‘*Venetiis duodecimo Kalendas, apriles. Anno m. IIIID.*’ The title, as above, is in the centre of a i, recto: some verses of Quintus Hæmilianus, ‘*In Gallos*,’ being on the reverse. On a ii, recto, are verses from the same hand, ‘*In Diaria Alexandri Pæantii Benedicti Veronensis Physici. Epos Hendecasyllabicon*.’ Then the address of Pæantius, as before mentioned. On a iii, is the argument of the first book: the text beginning on the reverse; which extends to e iiiii, in eights. On the reverse of e iiiii—‘*Finis libri de Tarrensi pugna*.’ A prefix to the second book follows—and on the reverse of the ensuing sheet we read, ‘*Secundus liber de obsidione Urbis Novariæ*.’ This latter ends on the recto of i iii. On the reverse, is a third address of the author, dated ‘*Venetiis m. IIIID. Sexto Cal. Septembres*.’ At bottom:

Impetratum est ab Illustriss. S. Veneto ne liceat cuiq; has ephemeridas imprimere nec latino sermōe nec uulgario &c. ut i priuilegio.

In the whole, 59 leaves. This is a beautiful copy, splendidly bound in red morocco, with yellow morocco inside lining, by C. Lewis.

1311. PROVERBIA CUM COMMENTARIO R. IMMANUEL FILII SALOMONIS. Hebraicè. *Without Date or Place—but supposed to be printed at Naples, in 1487.*

The preface of Immanuel occupies, in the Hebrew manner of reckoning, the recto of the first leaf: on the reverse, the sacred text begins, in a larger character, with points; preceded by an ornamented border, having the first word—**רַבָּנָן**—in the centre, upon a white ground. This text is printed in double columns, and the commentary (without points) in long lines. Of this commentary, an excellent character is given by Azulai; and it is a pity that the same commentator’s labours upon the *Canticles, Pentateuch, Psalms, Prophets, Job, Ruth, Jeremiah, and Esther*—all inedited, most rare, and almost unknown to bibliophiles.

graphers—but all existing in my small library,’ (says De Rossi) do not see the light. De Rossi’s account of this very uncommon book is, in many respects, very interesting. It contains 104 leaves. A full page of commentary (like the first—of Immanuel’s preface) contains 42 lines. The last page contains 39 lines. This copy (obtained of De Rossi, by Mr. J. Payne) is in excellent preservation; and has been recently bound in purple morocco, by C. Lewis.

**1312. PETRARCHÆ. SEPTEM PSALMI PENITENTIALES ET NOVEM CONFESSIONALES. Printed by Reissinger. 1476. Duodecimo.**

This volume is, I believe, unique—as being UPON VELLUM: and, to the best of my knowledge, is the only vellum book which I remember to have seen from the press of Reissinger. On the recto of the first leaf, the title is thus:

Egregii doctoris eximii & famosissimi poete laureati domini francisci petrarche. Septem psalmi penitentiales quos super miseriis propriis dictauit incipiunt feliciter.

Fourteen lines are below; a full page containing 20 lines. In the whole, 19 leaves; without numerals, signatures, or catchwords. On the reverse of the 19th and last leaf, is the colophon—thus:

Psalmi Francisci petrarche poete laureati nouem confessionales exulti sunt feliciter per Magistrum Sextum Reissinger. Anno domini. M. cccc. lxxvi

This copy has been so capriciously cut, that it is doubtful whether the volume was not originally an octavo; but it is perfectly sound and clean, and bound in foreign blue morocco, with the title lettered in gold on the sides.

1313. PETRARCHA. SONETTI E TRIONFI. COL  
COMMENT. ANTONIO DA TEMPO. *D. de Sili-  
prandis. Mantua. 1477. Quarto.*

The FIRST IMPRESSION of a rare and little known commentary. I shall describe this book in the order in which the contents of it are placed in the present copy. The life of the Poet, and the Commentary upon the Canzone and Triumphs, begin on the recto of the first leaf, without prefix, thus: 'Incomincia la vita & il comēto supra li Sonetti Canzone & Triumphi del excelētissimo poeta Misser Frācesco Petrarcha per modo de argumenti & summario composto & compilato p[er] il doc-tissimo Iurista Misser Antonio da tēpo,' &c. The preceding occupies six lines. This, and every full page, contains 30 lines. The life of the poet ends on the reverse of the fifth leaf. The commentary follows, preceded by a proheme. As Brunet justly observes, the first words only of the commencement of each sonnet are given; and the commentary ends on the recto of *i iiiij*, in eights: only the first three leaves (which is unusual) of each signature being marked. On the reverse of *i iiiij*, is the address of Dominicus de Siliprandis to F. de Gonzaga — replete with contractions—and sufficiently barbarously printed. I select a portion, beginning at the 13th line.

Ego autem  
qui tue. d. fide et corde iūctus sum: cuius ex grā  
uita mea depēdet p̄sens opus ductu meo aeneis  
tabulis īpssū tuo nōi: quis exiguū qd illud tibi  
d. meo p̄cipuo & p̄riæ meæ īpanti dedicare sta  
tui: ut si qdo p̄ ociū tibi cōtigat l̄ris opa dare le  
gas &c.\*

The signatures terminate with the commencement of the sonnets; which latter, upon counting, occupy 137 leaves. At the end of the Sonnets is the following colophon:

Francisci Petrarcae poetæ excellentissimi Rer

\* This address is dated May 8th. 1477. Brunet mentions a colophon at the end of the Commentary, not to be found here. All that is here, preceding the above address, is 'Finisse el cometō sup li Sonetti et Cazoe de. m. F. Petrarcha per il. q. m. Antonio da tēpo.'

uulgarium fragmēta finiūt impēsa Gasparis  
de Siliprandis de Mantua Ductū Dominici  
eius filii. LAVS DEO.

. Mcccclxxvii

From which it may be inferred, that Gaspar de Siliprandis, the father, was at the expense of the printing, and that his son conducted the press. The Triumphs follow the Sonnets—containing 37 leaves, without signatures; but one leaf is here wanting, namely, that in the ‘Triumphus quintus Temporis,’ beginning with ‘fusse la terra,’ and ending with ‘cheta cheta.’ On the recto of the 37th leaf of the Triumphs, we read,

Qui finisseno li triumphi del petrarcha.

The ‘memorabilia quedam,’ and a brief Italian biography of Petrarch, the whole occupying 9 pages, terminate the volume. At the end of the 9th page is the colophon, thus :

Qui finisseno li Soneti. Cāzone. & Triūphi  
del auctore p̄dicto Messer Frācesco petrarcha

A very desirable copy; beautifully bound in yellow morocco.

1314. PENTATEUCHUS; cum CHALDAICA ONKE-  
LOSI PARAPHRASI, ET COMMENTARIO R. SALO-  
MONIS JARCHI. *Printed at Bologna.* 1482. Folio.

‘Of this FIRST and exceedingly rare edition of the Hebrew text of the Pentateuch, which precedes the Soncino impression by two years, the more distinguished bibliographers of Hebrew literature (Bartolocci, Le Long, Maittaire, and Wolf,) were wholly ignorant; while a very brief notice of it appears in the *Verona Illustrata* of Maffei, (pt. iii. col. 273), the first who gave any correct account of it.’ Consult De Rossi’s copious and highly valuable account of this precious volume in his *Annal. Heb. Typ.* 1795, folio; pt. i. p. 22-8. That account is indeed so copious and accurate, as to render an enlarged description of the book in question unnecessary in the present place: yet should the present account be sufficiently full and correct to afford a guide to all future fortunate possessors of the volume.

The text, in a large handsome type, always occupies the centre: the

margin is occupied by the Targum, and the upper and lower part of each page by the Commentary. The first page (according to the Hebrew manner of counting) contains 14 lines: the Targum, including the title, בְּרָא, 27 lines; the upper part of the commentary 6, and the lower part 22 lines. The fuller pages of text contain 20 lines. There are running titles throughout. On the reverse of the 54th leaf (still counting to the left) the Book of *Exodus* begins; *Leviticus* on the 103d; *Numbers* on the 135th; *Deuteronomy* on the 179th—and on the reverse of the 219th, *Deuteronomy* ends—succeeded by an ‘epigraph’ or colophon; of which the following is De Rossi’s version: ‘Ego Joseph Chaiim filius R. Aaron Strasburg Gallus vix vidi opus eximum, quod cooperant facere, vel faciendum suscepserant, Pentateuchi cum Targum et Commentario Rasci uno volumine, quod probavi vel expertus sum a Domino esse opus hoc adeo admirabile dedique cor meum, ut corrigerem Rascianum Commentarium, et restituarem coronam, seu puritatem lectionis, prout fieri poterat, hæc que extitit cura seu inspectio mea. Scio quod in eo invenient discipuli requiem animabus suis, hic quiescent defessi viribus, quia verba quæ tenebris erant involuta in eorum explanatione oberrata, erunt ipsis plana, et dulcescent in ore corum, sicut mel suave. Excitavi porro vehementer cor eorum qui operi incumbebant, ut illud urgerent, cumque ipsi erant suspensi et immobiles, num facerent, necne, accinxi lumbos eorum dicens illis, roboramini et fortes estote, quia opus Dei est istud.’

‘Absolutum est ergo universum opus, opus ministerii sancti, Pentatechus, Targum et Commentarius R. Salomonis Isaacidis uno volumine accuratissimi quod omnia quæ iis erant necessaria, excitavitque Dominus spiritum ornatissimi, intelligentis et erudit magnatis domini Josephi Krovethae vel Karvethae, quem Deus tueatur, filii domini Abrahami fel. mem. ut pararet omne quod operi inservire debebat, illudque argento et auro suo exequeretur. Paravit is omnia instrumenta, ac mercede conduxit artifices et operarios, qui periti essent et instructi in arte typographicæ, doctum opificem quæsivit sibi, et literatos quoque viros, ut Pentatechuni emendant etiam in plenis ac defectivis, et in dictionibus, quæ leguntur et non leguntur, tum in vocalibus ejus punetis et accentibus, necnon Targum juxta constitutionem suam, et Commentarium Rasci, eum ad locum et basim suam, seu pristinam integritatem restituentes. Selegit autem potissimum sibi virum artis peritum, artificemque accersit, qui parem sibi non habet in cunctis regionibus in arte typographicæ, in charactere quidem hebraico et lingua hebraica, cuius nomen notum est in portis, seu celeberrimum,

magistrum Abramum, quem Deus tueatur, filium domini R. Chaiim fel. mem. ex tinctoribus Pisaurensis prouinciae, finitumque est opus perfectissimum feria VI. die V. mensis adar primi anno conditi orbis V. CCXLII. hic Bononiæ. Jam vero quicunque aliquod acquirit ex exemplaribus, optimum illud prædicabit vel reperiet. Qui acquirit et meditatur in iis, videat semen, producat dies, et voluntas Domini in manu ejus prosperetur, et vita et pax sit super Israel. amen."

This colophon, although long, is not divested of interest, and is singularly characteristic of the style of those of the early Hebrew books. In the formation of the text, (says De Rossi) it is quite clear that the editor had his eye upon the Masoretic and Spanish Codex—with deviations, however, which are pointed out by De Rossi. That bibliographer notices ten copies of this edition—all, of them, like the *present*, struck off UPON VELLUM: namely, Maffei's copy, those in the Tyschen, Crevenna, and Canonici, collections; two in his own; one in the Margrave of Baden Durlach, and the others in the Atestinas, Casanatensian, and Zelada libraries. The copy in the Ratcliffe library, was the one used by Kennicott; and that in the Bodleian, was probably from the Crevenna collection; and the present copy, Lord Spencer thinks, may have been Canonici's. All these are upon vellum. This copy was obtained from Mr. Ogle, bookseller, of Paternoster-Row. It wanted 2 leaves in Leviticus—or the 98th and 101st leaves from the beginning of the volume; but these imperfections were supplied by Mr. Harris, chiefly with a camel-hair pencil, upon vellum, of corresponding colour and quality, and in a manner so completely satisfactory, as almost to deceive the most experienced eye. It may be worth while to add, that De Rossi notices two copies upon PAPER; of which one was extremely imperfect—and the other perfect; and considered by him to be unique. It should be noticed, that the text is *printed with points*; the Targum and commentary are *without* them. However, the insurmountable diligence of some former possessor, has supplied, with a pen, in ink of a faded colour, the points to the latter. The present is a fine large copy of this precious book: measuring 14 inches in length, by  $9\frac{3}{4}$  in width. It has been recently bound in a magnificent manner by C. Lewis, in dark blue morocco, with highly ornamented vellum lining.

1315. PEROTTUS. DE METRIS. *Printed at Bologna.* 1471. Quarto.

EDITIO PRINCEPS: and questionless one of the rarest books in the world. It appears to have escaped the French bibliographers, as no notice is taken of it in Brunet, and Panzer refers exclusively to the Askew Catalogue, p. 98, no. 2584; where, with *Guarinus de Dipthongis*, 1474, it appears to have been sold for only £1.15. The type is precisely that of the first Ovid by Azoguidi; and it is not improbable that this small volume may exhibit the first specimen of that printer's press. The contents ('*Tabula omnium rubricarum que sunt in hoc uolumine*, &c.) are designated on the reverse of the first leaf: from which it chiefly appears that there is a general disquisition upon Latin metres, and afterwards a particular one upon those of Horace and Boetius, by Nicolas Perottus. At the bottom of this page, we read

BONONIÆ FACTVM.

On the recto of the ensuing leaf, the text begins thus:

IHIL a te iocūdius nobis po  
tuit iniūgi q̄ ut de ratione me  
trorū cōsribemus, &c.

This page contains 24, and a full page, 26 lines. There are neither numerals, signatures, nor catchwords. The introductory letter of Perottus occupies two pages and a half; the text upon the metres beginning on the reverse of the third leaf from the beginning of the book. The portion devoted to the metres of Horace, contains a great number of verses—perhaps printed for the *first time*—from that poet's works. Among these specimens I find the following verse thus erroneously printed:

Odi prophanum uulgas et alceo.

On the reverse of the 36th and last leaf, the conclusion is thus—occupying eight lines in the original. '[H]ec sūt mi frater: que de Horatii flacci ac seuerini Boetii metris ad te scripsi. superest: ut ipse mihi non solū gratias agas: uerum etiā gratiā referas: quod cumulatissime abs te factū existimabo: si ex lugubrione nostra tātū q̄tum speramus simulatq; optamus cepisse te fructū intellexero. Vale.

LAVS DEO  
MCCCCLXXI

The present is a fair, sound, and most desirable copy : in foreign blue morocco binding.

**1316. PROPHETÆ PRIORES, &c. Hebraicè. Printed at Soncino. 1485. Folio.**

FIRST HEBREW EDITION of JOSHUA, JUDGES, and the BOOKS OF SAMUEL and KINGS ; with the Commentary of Kimchi. De Rossi properly observes, that, with the exception of the *Psalms and the Pentateuch* (p. 316) no portion of the SACRED WRIT had been hitherto published in the Hebrew language ; so that the present is an EDITIO PRINCEPS of its kind—‘ princeps ac præclara hæc Editio’—are the words of that able Hebrew Bibliographer. Bartolocci was unacquainted with it, but Seabtæus (*Scifte Jescernim*, p. 86) has taken distinguished notice of it : while Le Long, Chevillier, Orlandi, Wolf, and Kennicott, have given only brief descriptions ; the latter, erroneously, having assigned the year 1484 for that of its publication. The present copy is perfect, with the exception of the preface of Kimchi—occupying the reverse of the first leaf only—which is wanting. De Rossi notices the elegantly ornamented manner of printing the first word, of the first chapter of Joshua—בְּנֵי—the lateral ornaments being a rabbit on each side (which might have supplied Colinæus with the idea of his device\*) and the upper and lower parts being similar to what is seen in the *Bibl. Spencer.* vol. iii. p. 429. In short, one and the same artist must have executed both. The same ornaments appear at the commencement of Samuel and of the Book of Kings. A blank leaf is between both these portions of the impressions. In the whole, according to De Rossi, 166 leaves. The sacred text is printed in double columns, the Commentary in long lines—each without points. A full page has 44 lines, and frequently 40, or 42. The colophon, in 21 lines, in the usually diffuse manner of early Hebrew printing (which De Rossi has reprinted, with a translation—see his *Annal.* &c. p. 4) occupies the recto of the last leaf. The present sound and desirable copy was obtained of De Rossi, by Mr. J. Payne. It has been recently bound in dark blue morocco.

**1317. RUSSELL JOHANNIS PROPOSITIO, &c. Printed by Caxton. Without Date, &c. Quarto.**

It is not without just cause of self-congratulation, that his Lord-

\* *Bibliographical Decameron*, vol. ii. p. 79.

ship views this precious relic among the *Caxtonian* treasures of his Library. It was purchased by him, at the sale of the White Knights Library, in 1819; having originally belonged to Mr. Brand, and been sold, with his Library, in 1807. The reader will find so full and particular an account of it—together with a fac-simile of the first page\*—in the recent edition of our *Typographical Antiquities*, vol i. p. 11-15, that it need here only be observed, that this 'Proposition' is, in fact, an oration, pronounced by John Russell, Garter King at Arms, on the investiture of Charles, Duke of Burgundy, with the order of the Garter, in February, 1469. This investiture took place at Ghent, where the oration was pronounced; and the printing of it was probably the first specimen of Caxton's press in England; or at any rate, of that peculiar character, or form of letter, in which it is executed. In the whole, there are only five pages and a half; a full page having 22 lines. No other copy of this tract is known to exist; and, till described in the work just referred to, it had wholly escaped the knowledge of bibliographers. It may therefore be pronounced as one of the most valuable, as well as rare, typographical curiosities in existence.

**1318. STATIUS. ACHILLEIS. Printed by Andreas Gallus. 1472. Quarto.**

It is always safer to say what *does*, than what does *not*, exist. Whoever chooses to consult the *Bibl. Spencer.* vol. ii. 369, will find a strong doubt thrown out, if not a sort of conclusion drawn, respecting the *non-existence* of this edition; but the copy, immediately under description, entirely dispels all doubts and false conclusions upon the subject. That it is an impression, however, of the greatest degree of rarity, is undeniable. It happens also to be one of the most beautiful specimens extant of the larger type by the printer—and would do credit to the finest presses of Venice, Rome, or Milan. On the recto of the first leaf, the text begins thus:—

**PVBLII PAPINII STATII ACHILLEIDOS  
LIBER PRIMVS INCIPIT.**

Agnanimum æacidē formidatāq; tonanti  
Progeniē & patrio vetitā succedeř cælo

\* The whole tract or oration is in fact reprinted in the work here referred to.

Diua ſer. ԛԛ acta uiri ml'tū iclyta cātu  
 Mæonio : sed plura uacāt : nos ire p omnē.  
 S ic amor est) heroa uelis : seyroq; latentem  
 D ulichia proferre tuba : nec in hectore trクト  
 &c. &c. &c.

There are 18 lines beneath : a full page contains 27 lines. There are neither numerals, signatures, nor catchwords. On the reverse of the 18th leaf, the second book ends. On the recto of the ensuing leaf, the 3d begins without any capital-letter prefix. On the recto of the 22d and last leaf, beneath five lines of text, the colophon is thus :

I mpressi Andreas hoc opus : cui Francia nomē  
 Tradidit : At ciuis Ferrariensis ego.  
 H erculeo felix ferraria tuta manebat  
 Numine : perfectus cum liber iste fuit :  
 M. CCCC. LXXII.

The present copy, although cut closely by a former binder, is nevertheless clean and sound. It has been elegantly rebound in green morocco, by C. Lewis.

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*Printed by W. NICOL, Successor to W. BULMER and Co.*

*Shakspeare Press,*  
*Cleveland Row, St. James's, London.*







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